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A FAMILIAR FEATURE OF THE NIGHT OF LORD MAYOR'S SHOW DAY: THE GUILDHALL BANQUET—AT THE HIGH TABLE ON NOVEMBER 10.

At the Guildhall Banquet speeches were, as is customary, made by Cabinet Ministers. To mention but two points, Mr. Asquith said: "Mexico is still in the throes of civil war. There never has been, I need hardly assure you, and there cannot be, any question of political intervention on the part of Great Britain in the domestic concerns of Mexico, or any Central or South American State." Mr. Winston Churchill said: "We meet here to-night in circumstances more free from any danger to European peace than was the case on either of the two other occasions when I have had the honour at your banquet to respond to this toast. . . . But you must not suppose

that any relaxation of our efforts is possible at present. . . . The measured and unbroken development of the German Navy, the simultaneous building by many Powers . . . of large modern ships of war, will undoubtedly require from us expenditure and exertions greater than those we have ever made in time of peace." At the high table (left to right) are Mr. Winston Churchill; Mrs. Churchill; the Japanese Ambassador; the Archbishop of Canterbury; Mr. Asquith; Mrs. Asquith; Sir David Burnett; Sir T. Vansittart Bowater, the new Lord Mayor; Lady Bowater; Lady Burnett; Lord Sandhurst; Miss Bowater; and Sir Rufus Isaacs, the Lord Chief Justice.

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ALFRED RUSSEL WALLACE.

(See Portrait on Page 707.)

WITH the death of Alfred Russel Wallace, which occurred at his home in Dorsetshire on Nov. 7, the surviving partner of a great achievement passes from among us. This achievement was the theory of Evolution through the agency of Natural Selection. Hereby, in the struggle for existence which all living things must wage, the fittest only survive. The birth of Life inaugurated a great obstacle race, in which they only win a place who can contrive to overcome.

Charles Darwin, the other, and principal, partner, was the first to divine this stupendous fact. But before he could convince himself of its truth he spent laborious years in analysing and scrutinising the evidence which he was daily accumulating. Information which could not be obtained by experiment he sought from correspondents, at home and abroad. Among these was Wallace. Imbued in like manner with an intense love of natural history, the latter determined to devote his life to its pursuit. His ambition was to explore the wealth of animal life in the Tropics.

Naturally observant, he speedily became impressed by the teeming hosts, and the prodigious variety of form and colour, which here daily confronted him. The problem of the causes of this prodigality naturally followed. So long ago as 1855 he dispatched an essay, written at Sarawak, to the "Annals and Magazine of Natural History," in which he made an attempt to solve the problem of the Origin of Species. This was a most important contribution to science, for among other things it showed the futility of the methods of classification then in vogue. His, however, was not merely destructive criticism. He showed that pedigree, and not pedagogy, was the stuff of which such attempts at classification should be made. But his hour was not yet come. Nor did he realise that it had arrived when, three years later, as he lay sick of an intermittent fever at Ternate, the conception which he had so long been groping for flashed across his mind. During the cold and succeeding hot fits, he remarks: "I had nothing to do but to think over any subjects then particularly interesting me. One day something brought to my recollection Malthus's 'Principles of Population.' . . . I . . . thought of his clear exposition of 'the positive checks to increase'—disease, accidents, war and famine—which keep down the population of savage races to so much lower an average than that of more civilised peoples. It then occurred to me that these causes, or their equivalents, are continually acting in the case of animals also; and, as animals usually breed much more rapidly than does mankind, the destruction, every year, must be enormous in order to keep down the numbers of each species, since they evidently do not increase regularly from year to year." Why, then, he asked, do some live and some die? And the answer was, because, clearly, on the whole, the best-fitted live. The winners in life's race are the strongest, the most cunning, the most amorous, and so on. Then it flashed across his mind that, by this self-acting process, the race would be improved; for all the defective would be eliminated.

Anxiously he waited, he remarks, "for the termination of my fit so that I might at once make notes for a paper on the subject." From these that memorable paper, which was sent to his friend Darwin for criticism, was made. All the world knows the amazing sequel: how generously Darwin dealt with his trust, how generously Wallace endorsed what had been done. Their conduct in this was the conduct of great men, in the best sense of the term.

Wallace did yeoman service in establishing the new learning and the freedom of thought which this inaugurated. He recalls Huxley in his versatility, but he lacked Huxley's vigour of mind and strength of character. For Wallace, during his later years, became the victim of Fanaticism. He lent his great name to many causes that we would fain regard as lost. These things, however, in course of time, will be forgotten; the sterling work he did for Science will live so long as records of our times survive.

W. P. PYCRAFT.

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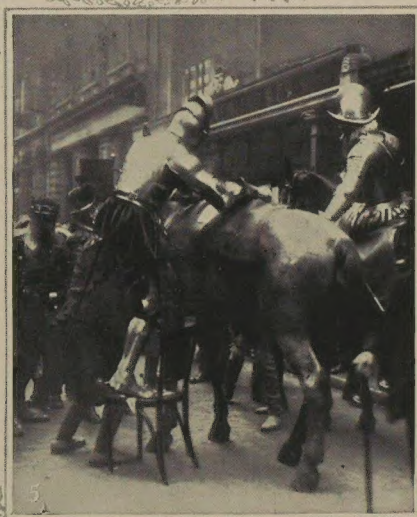
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STILL A POPULAR LONDON PAGEANT: THE LORD MAYOR'S SHOW.

PHOTOGRAPHS BY L.N.A., G.P.U., S. AND G., AND NEWSPAPER ILLUSTRATIONS.



1. LED CAPTIVE BY THE GENIUS OF LONDON: THE NEW RIVER.

2. BEFORE A REPRODUCTION OF A FORMER KEY TO THE CITY: THE PRESENTATION OF AN ADDRESS TO THE LORD MAYOR OUTSIDE THE MODEL OF BAYNARD CASTLE.

3. INEVITABLE! A BOY SCOUTS' CAMP—ON A TROLLEY.

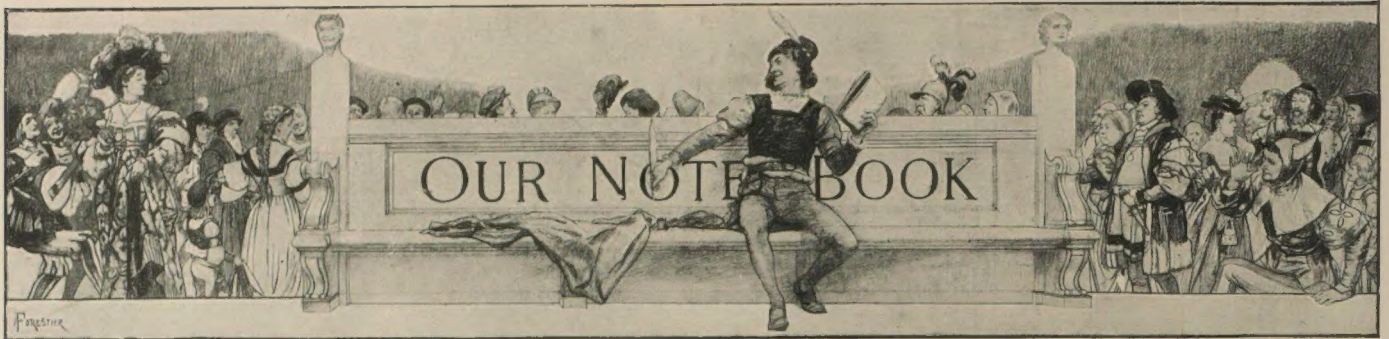
We are continually hearing that that most typical of London pageants, the Lord Mayor's Show, is a thing dead; yet every November it turns up again and draws great crowds to see it. This year's Procession proved no exception to the rule. As a special feature, it had a Pageant which was an abridged reproduction of the Lord Mayor's Show of 1613, from the contemporary account written by Thomas Middleton, the dramatist, a namesake of the Lord Mayor of the time. In this Procession was Hugh Middleton, brother of the Lord Mayor of the year, who completed and inaugurated the New River water-works

4. REFERRING TO THE GOLDSMITHS' COMPANY, OF WHICH HUGH MIDDLETON WAS A MEMBER: "MOORISH KINGS."

5. MOUNTING HIS CHARGER—WITH THE AID OF A CHAIR! A KNIGHT FOR THE PROCESSION.

6. COMPLETER AND INAUGURATOR OF THE NEW RIVER WATER-WORKS: HUGH MIDDLETON.

on Michaelmas Day, 1613. Special interest attaches to the small reproduction of Baynard Castle set up at the corner of Queen Victoria Street and Upper Thames Street; for the new Lord Mayor's ward is Castle Baynard. The original Baynard Castle, which overlooked the river, took its name from Ralph Bainard, a follower of William the Conqueror. The first castle, destroyed by King John, was regarded as the key to the City, in whose first wall it was. A second Baynard's Castle, built by Humphrey, Duke of Gloucester, was practically destroyed by the Great Fire. Up to 1720 one tower remained.



By G. K. CHESTERTON.

IT is quite natural that the prosperous people in our time should know no history. If they did know it, they would know the highly unedifying history of how they became prosperous. It is quite natural, I say, that they should not know history: but why do they think they do? Here is a sentence taken at random from a book written by one of the most cultivated of our younger critics, very well written and most reliable on its own subject, which is a modern one. The writer says: "There was little social or political advance in the Middle Ages" until the Reformation and the Renaissance. Now I might just as well say that there was little advance in science and invention in the nineteenth century until the coming of William Morris; and then excuse myself by saying that I am not personally interested in spinning-jennies and jelly-fish—which is indeed the case. For that is all that the writer really means: he means he is not personally interested in heralds or mitred abbots. That is all right; but why, when writing about something that did not exist in the Middle Ages, should he dogmatise about a story that he has evidently never heard? Yet it might be made a very interesting story.

A little while before the Norman Conquest, countries such as our own were a dust of yet feeble feudalism, continually scattered in eddies by barbarians, barbarians who had never ridden a horse. There was hardly a brick or stone house in England. There were scarcely any roads except beaten paths: there was practically no law except local customs. Those were the Dark Ages out of which the Middle Ages came. Take the Middle Ages two hundred years after the Norman Conquest and nearly as long before the beginnings of the Reformation. The great cities have arisen; the burghers are privileged and important; Labour has been organised into free and responsible Trade Unions; the Parliaments are powerful and disputing with the princes; slavery has almost disappeared; the great Universities are open and teaching with the scheme of education that Huxley so much admired; Republics as proud and civic as the Republics of the pagans stand like marble statues along the Mediterranean; and all over the North men have built such churches as men may never build again. And this, the essential part or which was done in one century rather than two, is what the critic calls "little social or political advance." There is scarcely an important modern institution under which he lives, from the college that trained him to the Parliament that rules him, that did not make its main advance in that time.

If anyone thinks I write this out of pedantry, I hope to show him in a moment that I have a humbler and more practical object. I want to consider the nature of ignorance, and I would begin by saying that in every scholarly and academic sense I am very ignorant myself. As we say of a man like Lord Brougham that his general knowledge was great, I

should say that my general ignorance was very great. But that is just the point. It is a general knowledge and a general ignorance. I know little of history; but I know a little of most history. I don't know much about Martin Luther and his Reformation, let us say; but I do know that it made a great deal of difference. Well, not knowing that the rapid progress of the twelfth and thirteenth centuries made a great deal of difference is quite as extraordinary as never having heard of Martin Luther. I am not very

mediaevals were interested in political progress or experiment. I do not know much about Frederick the Great. I was frightened in my boyhood by the row of Carlyle's volumes on the subject: there seemed to be such an awful lot to know. But, in spite of my fears, I should have been able to guess with some sort of probability the sort of substance such volumes would contain. I should have guessed (and I believe not incorrectly) that the volumes would have contained the word "Prussia" in one or more places;

that war would be touched on from time to time; that some mention might be made of treaties and boundaries; that the word "Silesia" might be found by diligent search, as well as the names of Maria Teresa and Voltaire; that somewhere in all those volumes their great author would mention whether Frederick the Great had a father, whether he was ever married, whether he had any great friends, whether he had a hobby or a literary taste of any kind, whether he died on the battle-field or on his bed, and so on and so on. If I had summoned the audacity to open one of these volumes, I should probably have found something on these general lines at least.

Now change the image; and conceive the ordinary young, well-educated journalist or man of letters from a public school or a college when he stands in front of a still longer row of still larger books from the libraries of the Middle Ages—let us say, all the volumes of St. Thomas Aquinas. I say that in nine cases out of ten that well-educated young man does *not* know what he would find in those leathery volumes. He thinks he would find discussions about the powers of angels in the matter of balancing themselves on needles; and so he would. But I say he does *not* know that he would find a schoolman discussing nearly all the things that Herbert Spencer discussed: politics, sociology, forms of government, monarchy, liberty, anarchy, property, communism, and all the varied notions that are in our time fighting for the time of "Socialism." Or, again, I do not know much about Mohammed or Mohammedanism. I do not take the Koran to bed with me every night. But, if I did on some one particular night, there is one sense at least in which I know what I should not find there. I apprehend that I should not find the work abounding in strong encouragements to the worship of idols; that the praises of polytheism would not be loudly sung; that the character of Mohammed would not be subjected to anything resembling hatred and derision; and that the great modern doctrine of the unimportance of religion would not be needlessly emphasised. But again change the image; and fancy the modern man (the unhappy modern man) who took a volume of mediaeval theology to bed. He would expect to find a pessimism that is not there, a fatalism that is not there, a love of the barbaric that is not there, a contempt for reason that is not there. Let him try the experiment. It will do one of two good things: send him to sleep—or wake him up.



Photo. by Photopress.

THE WEIGHT OF MAGISTERIAL AUTHORITY: THE UNIQUE CEREMONY OF WEIGHING IN THE NEW MAYOR AT HIGH WYCOMBE.

Many picturesque ceremonies took place on Monday, November 10, the day of the Lord Mayor's Show in London, when the elections of Lord Mayors and Mayors for the ensuing year were held in the various boroughs throughout England and Wales. These included twenty-eight Mayors of London boroughs, and 327 Lord Mayors and Mayors in the country boroughs. Of the new London Mayors, 21 are Municipal Reformers, while in the country the lists include 171 Conservatives, 120 Liberals, and 14 Liberal Unionists. A unique ceremony is held in the mayoral elections of the ancient borough of High Wycombe, where, it will be remembered, in a previous year, a lady Mayor (Miss Dove) was nominated, but not elected. The ceremony in question consists of the weighing-in of the Mayor and his colleagues in the Guildhall. The new Mayor, Mr. John Gomm, weighed 15 stone 2 lb., thus considerably exceeding in avoirdupois his predecessor, Mr. Graef, who, after two years of office, weighed only 9 stone 12 lb.

well-informed about Buddhists; but I know they are interested in philosophy. Believe me, not knowing that Buddhists are interested in philosophy is not a bit more astounding than not knowing that the

ABOLISHING THE "ORGAN-GRINDING": A SCENE AT THE MOTOR SHOW.

DRAWN BY S. BEGG.



SETTING THE ENGINE RUNNING WITHOUT HAVING TO TURN A HANDLE: A SELF-STARTER DEMONSTRATED, AT OLYMPIA.

Our very many motoring readers will scarcely need to be reminded that the self-starter is very much to the fore just now; and the reason for the popularity of such a device is obvious, immediately it is remembered what a nuisance it may be to have to start the engine running by turning a handle in front of the body; in other words,

and to use a popular piece of slang, to "organ-grind." The particular self-starter shown in the drawing is seen on a Lanchester. To set the engine running it is only necessary to move the starting lever. Most of the leading makers have in their new models devoted attention to the question of self-starting.

PORTRAITS & PERSONAL NOTES.

SEVERAL interesting bye-elections have taken place during the past few days.

At Reading, Captain Leslie Wilson gained a notable Unionist victory. In Linlithgow, the Liberal, Mr. J. W. Pratt, was returned, but with a greatly reduced majority. Polling at Keighley took place on the 11th, and resulted in the re-election of Sir Stanley Buckmaster, Solicitor-General, the Liberal candidate.

In view of the state of affairs in Mexico, the American Ministry of War has, no doubt, been very busy preparing for possible eventualities. The Secretary for War is Mr. Lindley M. Garrison.

Sir Robert Lucas-Tooth has presented to Prince Alexander of Teck £50,000 to form the nucleus of a fund for promoting the physical and moral training of boys. Among his previous benefactions is £10,000 given to the King Edward Hospital Fund.

Mr. J. R. Archer, the new Mayor of Battersea, said after his election that he was proud to be a man of colour, but, as a native of Liverpool, he claimed all an Englishman's privileges. His father was a West Indian, and his mother an Irishwoman. Mr. Archer is a photographer.

Four years before the advent of Mr. Marconi in this country, the late Sir William Preece had sent messages across the Bristol Channel by electromagnetic waves, and, later, between Oban and the Island of Mull. When Mr. Marconi came to England, in 1896, he received much help from Sir William Preece, then Electrician and Chief Engineer to the General Post Office. Sir William was also the first to introduce the Graham-Bell telephone in England, in 1877.

Sir Frederick Young, who had attained the great age of ninety-six, could remember Edmund Kean at

Photo, Lafayette, Dublin.
MR. J. W. PRATT, M.P.,

The Newly Elected Liberal Member for Linlithgowshire.

Photo, Walton Adams.
CAPTAIN LESLIE WILSON, M.P.,

Who Won Reading for the Unionists at the recent Bye-Election.

throne, and his wife, are to arrive in England to-day (the 15th) and go to Windsor on the 17th on a visit to their Majesties.

Among the various London buildings designed by the late Mr. John Belcher is the Institute of Chartered Accountants, in Moorgate Street. He also built the Town Hall at Colchester, and many churches and country houses. He was one of the first architects to call in sculptors to decorate public buildings.

Sir Robert Hunter had been for over thirty years Solicitor to the General Post Office. He was a leader of the Open Spaces movement. As former solicitor to the Commons and Footpaths Preservation Society, of which he became Vice-President, he had fought the battle of the public for the rescue of Epping Forest and other commons.

Sir Richard Solomon had been High Commissioner for South Africa in London since 1910, and for three years previously Agent-General for the Transvaal. During the South African War he was legal adviser to Lord Kitchener, and from 1901, when he became Attorney-General under Lord Milner in the Transvaal, to 1907, he practically recast the statute law of that colony. He also did much administrative work.

In promoting a crusade for raising the tone of the music-halls, the Bishop of Kensington has started an interesting controversy. Among the first to cross epistolary swords with him was Mr. Bernard Shaw.

Mr. Robert W. de Forest succeeds the late Mr. Pierpont Morgan as President of the Metropolitan Museum of Art, New York. He was previously Secretary and Vice-President.



Photo, Pack, Washington.
MR. LINDLEY M. GARRISON.
The United States Secretary for War.

Drury Lane in 1827, the Coronation of William IV., and the burning of the Houses of Parliament. As a disciple of



Photo, C.N.
"IN MEMORY OF A VERY GALLANT GENTLEMAN": THE MEMORIAL TABLET TO CAPTAIN L. E. G. OATES, OF THE SCOTT ANTARCTIC EXPEDITION, RECENTLY UNVEILED IN GESTINGTHORPE CHURCH.

Edward Gibbon Wakefield, he throughout his life took a deep and practical interest in colonisation, especially that of New Zealand. For twelve years he was Hon. Secretary of the Royal Colonial Institute.

Captain Lawrence Edward Grace Oates, who met a hero's death in the Antarctic, was born on March 17, 1880, and died on his birthday in 1912. The memorial recently unveiled in the church of Gestingthorpe, near Sudbury, was placed there by his brother officers of the Inniskilling Dragoons.

It is arranged that the Archduke Francis Ferdinand, the heir to the Austro-Hungarian

throne, and his wife, are to arrive in England to-day (the 15th) and go to Windsor on the 17th on a visit to their Majesties.

Among the various London buildings designed by the late Mr. John Belcher is the Institute of Chartered Accountants, in Moorgate Street. He also built the Town Hall at Colchester, and many churches and country houses. He was one of the first architects to call in sculptors to decorate public buildings.

Sir Robert Hunter had been for over thirty years Solicitor to the General Post Office. He was a leader of the Open Spaces movement. As former solicitor to the Commons and Footpaths Preservation Society, of which he became Vice-President, he had fought the battle of the public for the rescue of Epping Forest and other commons.

Sir Richard Solomon had been High Commissioner for South Africa in London since 1910, and for three years previously Agent-General for the Transvaal. During the South African War he was legal adviser to Lord Kitchener, and from 1901, when he became Attorney-General under Lord Milner in the Transvaal, to 1907, he practically recast the statute law of that colony. He also did much administrative work.

In promoting a crusade for raising the tone of the music-halls, the Bishop of Kensington has started an interesting controversy. Among the first to cross epistolary swords with him was Mr. Bernard Shaw.

Mr. Robert W. de Forest succeeds the late Mr. Pierpont Morgan as President of the Metropolitan Museum of Art, New York. He was previously Secretary and Vice-President.

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Photo, J. N.A.
THE LATE SIR WILLIAM PREECE.
The famous Electrical Engineer and Pioneer in Wireless Telegraphy.



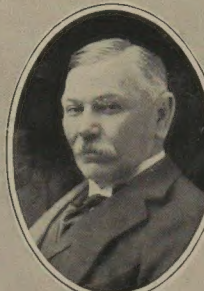
Photo, Mansel and Fox.
THE LATE SIR FREDERICK YOUNG.
The Veteran Imperialist, who died recently in his ninety-seventh year.



Photo, Elliot and Fry.
THE LATE MR. JOHN BELCHER, R.A.
An Eminent Architect, who designed many important London buildings.



Photo, E. H. Mills.
THE LATE SIR ROBERT HUNTER,
Formerly Solicitor to the Post Office and a Promoter of Open Spaces.



Photo, Fandyk.
THE LATE SIR RICHARD SOLOMON,
High Commissioner for the Union of South Africa.



Photo, Underwood and Underwood.
MR. ROBERT W. DE FOREST.
The New President of the Metropolitan Museum of Art, New York.

LINLITHGOW; READING; KEIGHLEY: BYE-ELECTION SCENES.

PHOTOGRAPHS BY TOPICAL, ILLUSTRATIONS BUREAU, AND G.P.U.



1. KEIGHLEY: MR. W. BLAND, THE LABOUR CANDIDATE, SURROUNDED BY A CROWD OF HIS SUPPORTERS.
2. KEIGHLEY: SHOP-GIRLS FASTENING UNION JACKS TO THE FRONT OF A UNIONIST CAR.
3. KEIGHLEY: LORD LASCELLES CHEERED BY JUVENILE SUPPORTERS WAVING BISCUITS AS A REFERENCE TO READING.

The polling in Linlithgowshire resulted in a Liberal majority of 521, a decrease in that majority, since the last General Election, of 1549. 5615 votes were registered for Mr. J. W. Pratt, the Liberal; and 5094 for Mr. James Kidd, the Unionist. At Reading, the seat rendered vacant by the appointment of Sir Rufus Isaacs as Lord Chief Justice, there was a triangular contest. The Unionist candidate won the seat with a majority of 68 over the Liberal and Socialist polls added together. 5144

4. READING: CAPTAIN LESLIE WILSON, THE UNIONIST WHO WON THE SEAT, ADDRESSING THE CROWD FROM A WINDOW AFTER THE DECLARATION OF THE POLL.
5. LINLITHGOW: CHEERING AFTER THE ANNOUNCEMENT OF THE RESULT.
6. LINLITHGOW: MR. J. W. PRATT, THE SUCCESSFUL LIBERAL CANDIDATE, "CHAIRIED."

votes were registered for Captain Leslie Wilson, the Unionist; 4013 for Mr. G. P. Gooch, the Liberal; and 1063 for Mr. J. G. Butler, the Socialist. The last time Sir Rufus Isaacs was elected the Liberal majority was 99. The polling for Keighley resulted in the re-election of Sir Stanley Buckmaster, with an increased Liberal majority of 53. Sir Stanley Buckmaster, the Liberal candidate, received 4730 votes; Lord Lascelles, the Unionist, 3852; and Mr. W. Bland, Labour, 3646.

THE UNGLORIOUS SIDE OF WAR: THE PITIFUL PLIGHT OF TURKISH REFUGEES.



WE have pleasure in printing the following appeal from Lady Lowther, wife of Sir Gerard Lowther—

56, Prince's Gate, S.W.
November 7, 1913.

Sir,—
Knowing your never-failing sympathy for those in need and suffering, from my experience of your splendid help for my "War Relief Fund" and my "Protection of Animals Fund" in Constantinople last winter, I come to you again begging you will make known through the eloquence of the enclosed photographs the utter misery and want of the Turkish refugees now returned to their homes, to find them heaps of ruins. They are bravely struggling against impossible odds, but must die by the thousand in the approaching snows, unless the generous heart of England responds to the appeal

(Continued opposite.)



(Continued.)

we send you in the name of the "Red Crescent Society." The intense gratitude felt by the succoured last winter would warm any soul. We wish to forward the good work, and start the sufferers on a more hopeful path by giving them grain and building material.

Donations gratefully received by the Hon. Secretary of the Red Crescent Society, 31, Sloane Street, S.W. And the Committee will be deeply thankful for any help.

The Dowager-Marchioness of Dufferin and Ava.

The Lady Lamington.

Lord Lamington.

The Right Hon. Sir Gerard Lowther, G.C.M.G., C.B.

Lady Lowther.

The Right Hon. Ameer Ali.

The Agha Khan.

Yours faithfully,

ALICE LOWTHER.



1 and 2. MADE OF BASKET-WORK TAKEN FROM BULGARIAN TRENCHES: HUTS IN WHICH TURKISH REFUGEES ARE LIVING AFTER THEIR COMPULSORY RETURN TO THEIR DESTROYED VILLAGES.

3. DYING IN THE OPEN AIR, FROM EXPOSURE: A TURKISH SOLDIER'S ORPHAN.

In a letter sent by the Rev. Robert Frew from Constantinople on October 21, it is written: "I have just returned from a four-weeks' tour among the returned Turkish refugees. . . . I am sending some photographs which I took—but no photograph can give any idea of the desolation and ruin and suffering. Malgara was a very beautifully situated, thriving town—now it is practically ruined. In the town itself 700 Turkish houses—practically the whole Turkish quarter—have been destroyed. Including the surrounding villages, 2573 houses (Turkish) have been destroyed by the Bulgarians. . . . The winter is very severe and the Bulgarian soldiers had gone to all these deserted

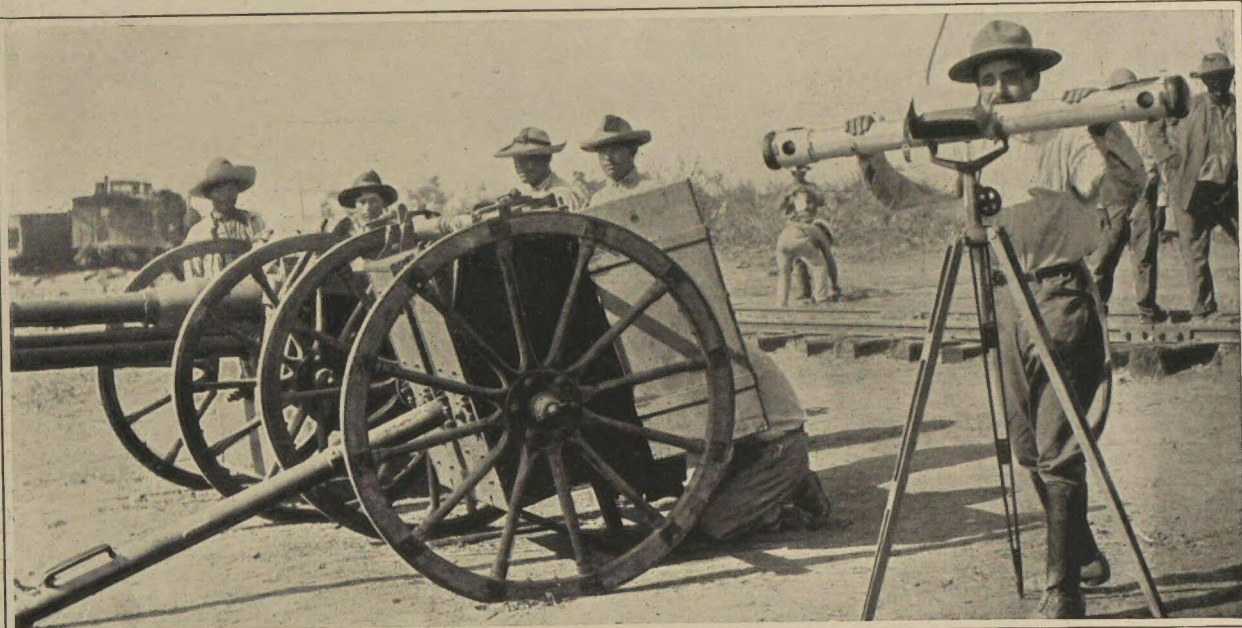
4. DESIGNED TO SAVE SUFFERING TURKS: A HUT PUT UP TO SHELTER REFUGEES IN WINTER.

5. MADE OF OLD PETROLEUM-TINS: A SHELTER BUILT AGAINST THE WALL OF "A TURKISH HOUSE."

villages and pulled down the houses and taken every scrap of wood to keep themselves warm and also to do their baking. . . . Everything the poor Turks in their flight had left behind was carried away. . . . To this desolation—for its own reasons—the Turkish Government have compelled the people to return. In nearly all Turkish villages it is the same tale. . . . Food and shelter for the winter they must have, or die." On photograph No. 3 is written: "Sick child dying in the open air from exposure. Mother is soldier's widow with three children. One died last week. Have only shelter covered by branches of trees. Gave money to put up tiles on little wooden arrangement for shelter."

WITH THE MEXICANS ARMED AGAINST HUERTA: ARTILLERY.

PHOTOGRAPHS BY UNDERWOOD AND UNDERWOOD.



1. WITH THE CONSTITUTIONALISTS: ARTILLERY IN ACTION AGAINST THE FORCES SUPPORTING GENERAL HUERTA

2. CONSTITUTIONALISTS AT SANTA MARIA: THE RAPID-FIRE SQUAD.

A correspondent of the "Times," interviewing General Carranza, the Constitutionalist leader, a little while ago, reported him as saying: "What we fight for is the Constitution of our country and the development of our people. Huerta outraged the Constitution when he overthrew and murdered President Madero. He continues to out-

rage it by attempting to govern despotically as Diaz did." Meantime it is evident that, at the moment of writing, Mexican affairs are still in the very confused condition in which they have long been, and there remains significance in the report of not many days ago that the United States had half-a-million men ready to take immediate action.

ART, MUSIC,



A GREEK ARTIST DECORATING AN AMPHORA.



Photo. by J. Craig Ansham.

THE AUTHOR OF "MAGIC," THE "FANTASTIC COMEDY" AT THE LITTLE THEATRE: MR. G. K. CHESTERTON.

& THE DRAMA.



A POMPEIAN WOMAN-PAINTER.



MUSIC.

A SECOND visit to "Joan of Arc" brings into prominence certain features of the production to which it was impossible to refer last week, and notably the question of an English libretto. Mr. Roze has impressed upon his company the value of clear enunciation. Long passages are sung so clearly that every syllable is audible, the only point for criticism being that in many words equal value is given to each syllable in turn, with the result that all sense of relative significance is lost. If the libretto had not been written by Mr. Roze himself, who is a skilled musician, the confusion would have been easier to understand and to excuse; but it is clear that, if opera in English is to have the artistic future for which its supporters look, libretti must proceed from the pens of skilled literary men who have a thorough knowledge of music. Mr. Alfred Kalisch, who is responsible for one of the new translations to be heard next week, will probably be found to have overcome certain difficulties that have baffled Mr. Roze.

The new dramatic soprano, Mme. Wittkowska, who took the part of Joan and has since appeared as Isolde in "Tristan," is a fine artist and an acquisition to Covent Garden, but not a little of the music written for Joan lies beyond the proper compass of her voice. She was originally a contralto, and her voice retains much of the contralto *timbre*. It is to be hoped that Mr. Roze will consent to prune his opera, though, of course, this is a hard task for any composer, but if he would cut out a quarter of its contents, he would double the value of what is left. At a second hearing the excessive length is revealed, and much that takes up the time is seen to impede the action.

A small but appreciative audience attended the concert given by the New Symphony Orchestra last week, when Elgar's "Falstaff" was given by Mr. Landon Ronald, to whom the score is inscribed, for the first time in London. "Falstaff" as a composition is a patchwork of many qualities, and most of these qualities are good ones. There are moments when the music is operatic, still more when it is touched with poetry and mysticism, while now and again, for very brief intervals, it approaches or reaches the commonplace. At a first hearing there is a distinct suggestion that certain incidents in the life of the "gross fat man" have been treated with genuine inspiration, while others have been less fortunate; but for what is best in the score it must be regarded as a notable piece of work, much finer and fresher in its quality than either the Violin Concerto or the Second Symphony, while the scoring is the work of a master hand. The close of the work gives us, perhaps, its finest music. The audience was frankly delighted.

M. de Pachmann will give his "last recital this season" at Queen's Hall on November 19, so the news of his retirement is clearly unreliable. For this relief, much thanks.



Photo. C.N.

THE PRELUDE OF "MAGIC": THE MEETING OF PATRICIA CARLEON AND THE STRANGER ON A HILL-TOP.

Miss Grace Croft is seen as Patricia; Mr. Franklin Dyall as The Stranger.

but the mood of Dr. Richard Strauss's "Festival Prelude" seemed to have affected the entire orchestra. What the jolly row means, and why an enormous orchestra and a very large and serious audience should assemble to find out, is a problem.

truculence, set over against the conjurer's inability to explain his powers, makes the catastrophe of the play all the more creepy and effective. For, put to the test, the stranger does such wonders as send the young scoffer crazy. And then he cannot

undo his work, not even when, ironically enough, he resorts to prayer. It is only by a lie which goes flat against the lad's previously avowed principles that the dealer in "magic" secures his recovery, and with it apparently Patricia's hand. "G. K. C.'s" fable and moral need not be pressed too hard. Enough that they stimulate thought, provoke laughter, and afford variety of entertainment. And if it requires an effort to believe in most of his characters, at any rate they say amusing and sometimes arresting things, and they are made sufficiently convincing for the casual traffic of the stage by excellent acting. Miss Grace Croft, charming as the girl who believes in fairies; Mr. Dyall, dignified, authoritative, and bizarre as the conjurer; Mr. Fred Lewis, most laughable as the duke who can never please—put Mr. Chesterton, by their able rendering, deeply under their debt.



Photo. C.N.

"MAGIC," AT THE LITTLE THEATRE: THE STRANGER—CONJURER AND TRUE MAGICIAN—MAKES A PICTURE DANCE IN ITS FRAME.

From left to right are Mr. O. P. Heggie as the Rev. Cyril Smith, Mr. William Farren as Dr. Grimthorpe, Mr. Franklin Dyall as The Stranger, and Mr. Lionel Watts as Morris Carleon.

THE UNITED STATES AND MEXICO: PHOTOGRAPHS FROM BOTH SIDES.

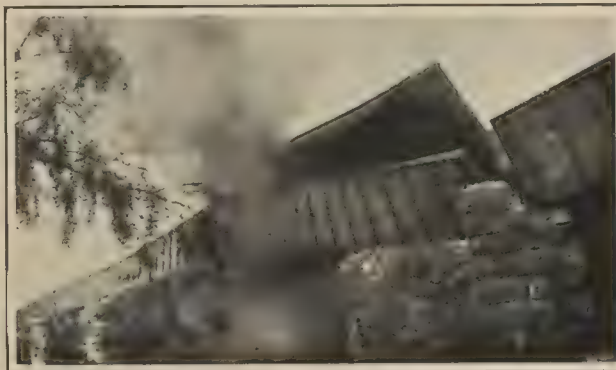
PHOTOGRAPHS BY SPORT AND GENERAL, JONES, C.N., AND UNDERWOOD AND UNDERWOOD.



OF A FORCE WHICH MAY YET FIND ITSELF FACING MEXICANS IN THE FIELD: UNITED STATES INFANTRY MANOEUVRING ON A PLAIN



A SIGHT NOT VERY INFREQUENT IN TURBULENT MEXICO: A TRAIN WRECKED BY REBELS NEAR JUAREZ, IN FIGHTING OF A WHILE AGO.



DESTROYED BY THE CONSTITUTIONALISTS A FEW HOURS BEFORE THE ARRIVAL OF FEDERALS: THE WRECKED STEEL BRIDGE AT SABINAS, COAHUILA.



OF A FORCE WHICH MAY YET FIND ITSELF FACING MEXICANS IN THE FIELD: UNITED STATES CAVALRY.



ON THE FRONTIER BETWEEN THE UNITED STATES AND MEXICO: AN AMERICAN PICKET OUTPOST (IN THE FOREGROUND); AND (ACROSS THE FRONTIER) MOUNTED INSURRECTOS.



OF A FORCE WHICH MAY YET FIND ITSELF FACING MEXICANS IN THE FIELD: UNITED STATES CAVALRY.

A "Times" cablegram from Washington on November 9 said: "The United States have now realised that General Huerta is determined to reject the demands for his elimination. Washington has been unofficially informed that General Huerta, ignoring the United States, has informed the representatives of foreign Governments in Mexico City of his decision that the Presidential election was void, that the Congressional

elections were valid, and that he intends to continue in office until another Presidential election is duly ordered by Congress. The Administration nevertheless insists that General Huerta's elimination is imminent, but refuses to say how it will be brought about. . . . The feasibility of a complete blockade of Mexican ports with a view to depriving General Huerta of all revenue is receiving some consideration."

THE CAMERA AS ART EXPERT: THE STUDY OF THE MASTERS' BRUSHWORK.



PROFESSOR LAURIE writes: "I proceeded to devise a form of camera by which a small portion of a picture could be photographed directly on to the negative, enlarged some two to five diameters; and at last I was able to obtain accurate photographs of the enlarged pieces of painting, showing every stroke of the artist. From a study of these photographs there came a revelation that the master of his craft puts in with absolute accuracy and certainty touches which are really invisible to the eye; while the copyist, the forger, and the inferior artist produce fumbling and unsatisfactory painting. Moreover, each artist photographed proved to have his own method of putting on paint. The lens through which the connoisseur is apt to examine a picture, is an imperfect weapon, because it is necessary to carry the memory of brushwork from picture to picture; but if a set of photographs be made of the work of a given artist from an authenticated picture, and if among them be placed the photograph of the doubtful work of the master, it is quite easy by careful comparison to tell whether the supposed work is from the hand of the master or not."



PROFESSOR LAURIE illustrates his assertion by several examples. One is from the Paul Potter in the National Gallery, known as "The Old Grey Hunter." "Dr. Bredius," he says, "had already suggested that this was by Verbeeck. If the photograph of the head of the horse be compared with that of a cow from a genuine Paul Potter, the inferiority of the brushwork is revealed. Further investigation in comparison with a known work by Verbeeck in Holland has proved that Dr. Bredius was right in saying that the picture is by Verbeeck, but the horse is painted by a different hand, which is neither Verbeeck's nor Paul Potter's, though a plausible imitation of Paul Potter's brushwork. The probability is that this picture, long accepted, has been an original work by Verbeeck, into which the horse has been introduced by another hand in imitation of Paul Potter's style, while his signature has probably been forged. It is, of course, possible that the horse is an inferior piece of Paul Potter's handiwork, but this is very unlikely, while the difference in handling between the horse and the rest of the picture is at once made obvious by the photograph."



1. POSSIBLY, FROM ITS BRUSHWORK, BY VERBEECK: THE HEAD OF THE SLEEPING MAN IN "THE OLD GREY HUNTER," ASCRIBED TO PAUL POTTER—A MICRO-PHOTOGRAPH.
2. AN ACKNOWLEDGED VERBEECK: A MAN IN AN UNDOUBTED PICTURE BY THE MASTER, IN HOLLAND—A MICRO-PHOTOGRAPH TO SHOW THE BRUSHWORK.
3. THOUGHT BY PROFESSOR LAURIE TO BE, IN THE MAIN, BY VERBEECK; WITH A HORSE BY ANOTHER'S HAND, NOT PAUL POTTER'S: "THE OLD GREY HUNTER," ASCRIBED TO PAUL POTTER.
4. TAKEN TO PROVE THAT THE HORSE IN "THE OLD GREY HUNTER" IS NEITHER BY POTTER NOR BY VERBEECK: A MICRO-PHOTOGRAPH OF THE COW IN AN UNDOUBTED PAUL POTTER (NO. 849 IN THE NATIONAL GALLERY) TO SHOW THE BRUSHWORK.
5. TAKEN TO PROVE THAT THE HORSE IN "THE OLD GREY HUNTER" IS NEITHER BY PAUL POTTER NOR BY VERBEECK: A MICRO-PHOTOGRAPH OF THE HORSE IN "THE OLD GREY HUNTER" TO SHOW THE BRUSHWORK.

Professor A. P. Laurie, who is Professor of Chemistry to the Royal Academy of Arts, and is lecturing on the subject here illustrated at the Royal Academy on November 17, writes to us, in answer to our inquiries as to his studies of the brushwork of the masters by means of micro-photography: "I began these investigations by an inquiry into the

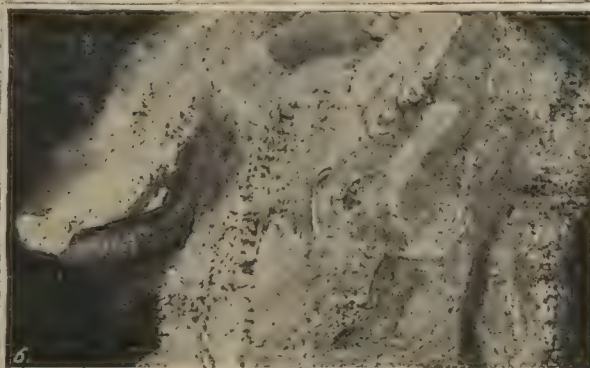
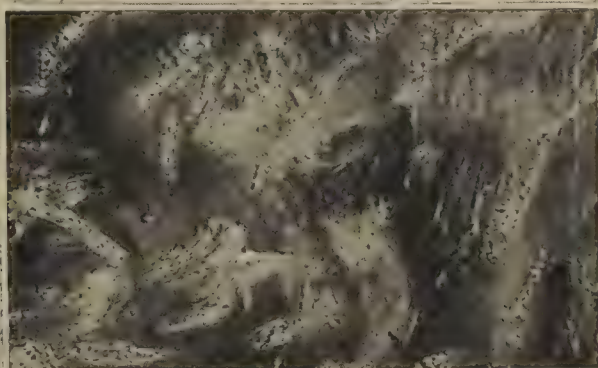
history of pigments and methods of detecting them, with a view to being able to date pictures and thus identify forgeries. This inquiry was carried out by the examination of a large number of illuminated manuscripts and other dated pigments in pictures, and has resulted in my being able to form a complete history of the pigments used at various

(Continued opposite.)

BRUSHWORK AS IDENTIFICATION-MARKS: THE CAMERA AS ART EXPERT.



AS other examples of his beliefs, Professor Laurie writes: "I show a photograph of the face in the well-known Watteau in the National Gallery at Edinburgh—magnified; and, for comparison with it, a photograph of a copy of the same picture carefully done by a good artist. When the copy is placed against the original picture, it is so like it that it is only by the difference of age that the ordinary eye could tell which is which; but if these two photographs are compared, there is revealed the perfect and delicate brushwork by Watteau. Against this the work of the copyist is weak and poor in brushwork and drawing. The next example is from Teniers. The picture I examined was in a private collection, and it had every appearance of being by Teniers. Curiously enough, there appeared in it an old man who is to be seen in more than one of Teniers' genuine works. The picture, therefore, had come from Teniers' studio, as the same model was to be found in it, or it was a copy and a forgery. The next two photographs show the old man as painted by Teniers in the well-known picture in the National Gallery of Teniers' Chateau, and the face painted in the forgery. The difference of brushwork in the modelling of the face is at once apparent, while the careless painting of the beard, when compared with Teniers', is at once revealed. In conclusion, I have taken careful photographs of the brushwork of the portrait of Philip IV., in the National Gallery (No. 1129), and of the portrait of the Spanish Admiral (No. 1315). Doubt has been thrown by some critics on the Spanish Admiral's being the work of Velasquez, while the portrait of Philip is, I believe, accepted as an undoubted work of the master. I can only say, after the micro-photographing of the brushwork, that the man who painted the Spanish Admiral is the man who painted the Philip IV."



1. BELIEVED BY PROFESSOR LAURIE, AFTER EXAMINATION OF ITS BRUSHWORK (ESPECIALLY THAT OF THE BEARD), TO BE A FORGED TENIERS: A PICTURE DESCRIBED IN A PRIVATE COLLECTION AS A TENIERS.
2. TO SHOW THE DIFFERENCES BETWEEN THE WORK OF THE COPYIST AND THE MASTER: A MICRO-PHOTOGRAPH OF A HEAD IN A COPY OF A WATTEAU PICTURE IN THE NATIONAL GALLERY AT EDINBURGH.
3. BELIEVED BY PROFESSOR LAURIE TO PROVE THAT THE "PHILIP IV." (NO. 1129 IN THE NATIONAL GALLERY) AND THE PORTRAIT OF THE SPANISH ADMIRAL (NO. 1315) ARE BY THE SAME HAND: A MICRO-PHOTOGRAPH OF BRUSHWORK OF THE "PHILIP IV."

4. TO SHOW THE BRUSHWORK ON THE BEARD AND IN THE MODELLING OF THE FACE: AN OLD MAN AS PAINTED BY TENIERS, IN A WELL-KNOWN PICTURE IN THE NATIONAL GALLERY.
5. TO SHOW THE DIFFERENCES BETWEEN THE WORK OF THE COPYIST AND THE MASTER: A MICRO-PHOTOGRAPH OF A HEAD IN THE WATTEAU PICTURE IN THE NATIONAL GALLERY OF EDINBURGH (SEE NO. 3).
6. BELIEVED BY PROFESSOR LAURIE TO PROVE THAT THE "PHILIP IV." (NO. 1129 IN THE NATIONAL GALLERY) AND THE PORTRAIT OF THE SPANISH ADMIRAL (NO. 1315) ARE BY THE SAME HAND: A MICRO-PHOTOGRAPH OF THE BRUSHWORK OF THE SPANISH ADMIRAL.

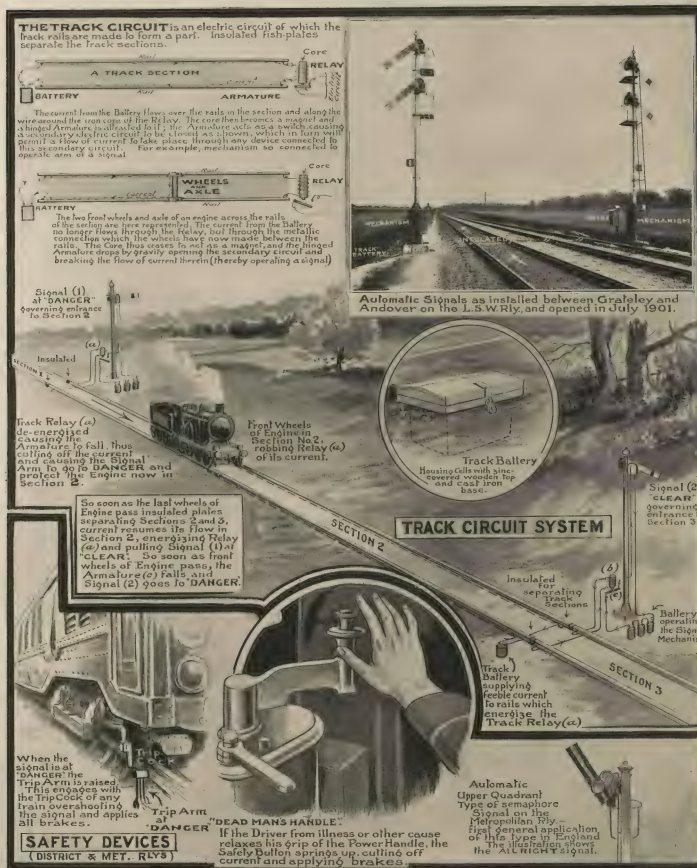
Continued from preceding page

times in painting. This method often is an infallible one for detecting forgeries, but, while examining the pictures under the microscope, I was struck by the revelation which

was made of the brushwork used by the artist." Professor Laurie's methods are illustrated and described on these two pages.

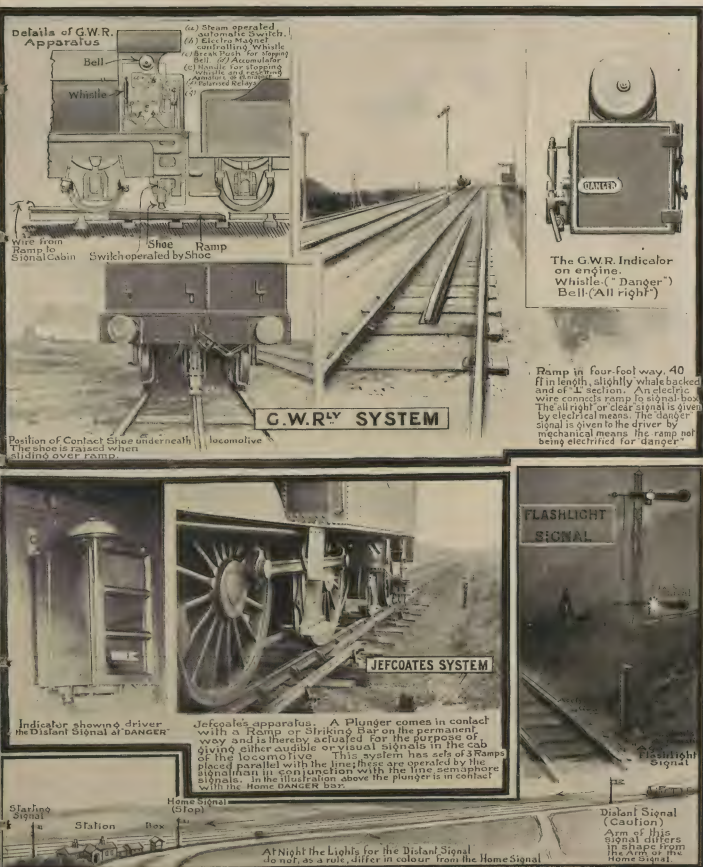
THE ERRING HUMAN ELEMENT IN RAILWAY-TRAIN RUNNING: INGENUOUS ATTEMPTS TO ABOLISH IT ON VARIOUS LINES.

DRAWN BY W. B. ROBINSON.



BROUGHT INTO FRESH PROMINENCE BY RECENT RAILWAY ACCIDENTS IN WHICH AUTOMATIC ARE LESSENER OR

In many railway accidents disaster has been caused by the human element, always apt to err; and many endeavours are being made, if not to abolish this factor, to lessen the risks attendant upon man's watchfulness alone. With regard to automatic signalling devices in general, it should be noted that they have, as an essential, the principle that if the controlling mechanism should go wrong the line will remain safe, so the signals will be at "danger". The illustrations on the left half of the page with the track-circuit system. Those shown on the right-hand half do not. The first two diagrams at the top on the left explain the fundamental principles involved in all track circuits. The picture diagram below these illustrates the application of the track-circuit system to automatic signaling. With the track circuit the train, or the obstruction, on the line is the key to the situation and automatically commands the system without the aid of human agency, even that of the men who attend to the batteries, etc. Each of these circuits controls a signal, which is held at danger from the entrance of the first wheels of the train until the last wheels have passed over the insulating rail-joints. The action of



SIGNALING WAS NOT CONCERNED: METHODS BY WHICH THE SIGNALMAN'S RESPONSIBILITIES WERE DONE AWAY WITH.

the G.W.R. system is: "When the signal is at 'danger,' the shoe, in passing over the curved bar, is lifted, and breaks the local circuit on the engine. As the bar is not energized by the signal-box battery, the breaking of the circuit in this way de-energizes the coil, releases the armature, and consequently the whistle, which will continue to sound until closed by the driver. When the signal is at 'all right,' the shoe is lifted in precisely the same manner and the local circuit on the engine broken, and if no current were passing from the signal box the whistle would be sounded, but the signalman, by pulling over his Distant Signal lever, has made an electrical contact between the ground battery and the bar, with the result that when the wheel shoe comes in contact with the bar, the circuit is completed through the shoe, the second winding on the whistle coil and the electric bell wire, and so results that when the frame of the engine and rails to earth. In this way, the current from the signal box has restored the local circuit on the engine broken by the lifting of the shoe when it was broken by the mechanical movement of the shoe. This restores the closed position of the whistle and rings a bell on the engine, indicating that the signal is 'all right.'"



CHIEF OF THE STUDENTS SPARRING ON THEIR GROUND: STUDENTS OUT OF SCHOOL (16th CENTURY).

SCIENCE & NATURAL HISTORY



UNIVERSITY LIFE IN THE SIXTEENTH CENTURY: A DOCTOR RECEIVING THE SONS OF HIS DEGREE.



DIFFICULTIES IN A CLOISTER OF A CATHEDRAL: A SCHOOL (13th CENTURY).

SCIENCE JOTTINGS.

MOTOR-RACING DYNAMICS.

THE late accident at Brooklands, where the bursting of a tyre hurled to death the holder of the world's record for speed, will have turned the attention of many to the conditions under which motor-car racing is at present conducted. They differ materially from those under which similar vehicles make their way along a road, and it is at least open to argument whether they might not be improved in the direction of safety.

That the petrol-driven car, if properly shaped and balanced, is capable of attaining a far higher speed than any steam locomotive may now be accepted as a fact. It was proved at the inquest that, at the time of the accident, the car to which it happened was travelling at the rate of 110 miles an hour, and this speed has been too nearly attained on other occasions for it to be suggested that the witnesses can have been mistaken. Moreover, such a speed, or something very like it, has been developed on rail-laid tracks by electrically driven trains without accident, and it cannot, therefore, be said that it passes the limit of safety. But in the last-named case the train is, during all but a fraction of its journey, proceeding in a straight line, while the racing motor-car is compelled, in order to allow as many spectators as possible to keep it in sight, to pursue a partly circular—or rather, an elliptical—course. The motor-racing track, in fact, is shaped like the hippodromes at Rome and Byzantium, and may be roughly described as a long-drawn-out parallelogram with rounded corners. This materially alters all the conditions when a car is going at high speed.

Now most people know—and, if they do not, they have only to watch a taxi-cab turning in a narrow street like Jermyn Street to be convinced—that the two front wheels of a motor-car are connected by a rigid axle which is capable of being turned so as to proceed in a direction not quite parallel with that connecting the two hind wheels. By this arrangement the car is steered; and when, by means of it, the front wheels are turned so as to run at an angle with their previous course, the hind wheels have to follow them as best they may. This presents no difficulty if the machine is going at a slow pace, and

angles where the cars have to turn, a steeply sloping bank up which they climb sideways, so that the track, in fact, lifts as do the outer wheels, and the car heels over until it almost seems as if its occupant must fall out. By this the liability to skid is probably much increased. More than once, it is said, a motor-car has from this cause plunged over the top of the sloping bank, and there seems no doubt but that this is what happened on the recent fatal occasion.



SLEEPING OUT OF DOORS FOR FLAT-DWELLERS OR HOUSEHOLDERS IN CITIES:

A HOUSE WITH THREE BARRED, BALCONY-BEDS ON ITS EXTERIOR.

Each bed is built upon a balcony, which projects a couple of feet or so beyond the wall of the house; and is protected by a railing and an insect-proof screen.

Illustrations Reproduced by Courtesy of the "Scientific American."

if the track is hard and not slippery from wet or frost. If these conditions are not all present, the momentum which the machine has already attained causes it to press the front wheels not forward, but sideways. Then, as every bicyclist knows, the phenomenon of "skid" appears, and the front wheels slip instead of revolving.

On a racing-track, moreover, another factor of danger intervenes. Any body much longer than its diameter, when propelled at high speed, has a natural antipathy to turning to the right or left—a fact which is taken advantage of in the construction of bullets, torpedoes, and dirigible balloons—and if it is compelled to do so, suddenly develops centrifugal force. If the body is in the shape of a parallelogram running on four wheels, this shows itself by the outer, or "off," side lifting from the track, while the inner side to which the machine turns presses harder upon or bites into it. A similar phenomenon anyone may see by pushing a garden-roller in front of him, and then suddenly turning it to the left. On a racing-track this tendency is counteracted by building, at the

It seems to follow from this that the height, and perhaps the slope, of the banks on every racing-track should be altered so as to make this impossible. But it may be seriously asked whether the present mode of steering racing-cars is not mechanically wrong. For road cars—the speed of which, most of us will agree, does not need to be increased beyond the present rate—the old method of altering the car's course by setting the front wheels askew may still be good enough, although it is manifestly copied from the horse-drawn vehicles of old. But steam-ships, torpedoes, and aeroplanes—all of them machines driven so as to produce as much momentum as possible—are all steered by rudders placed not in front, but in the rear; and that such a rudder can be made to bite as well on a track as in the sea or the air may be seen from the analogous case of the bob-sleigh or the Canadian toboggan. If this principle were applied to racing-cars, it would seem that the phenomenon of "skid" might be in a great measure abolished; and although its adoption would probably mean the addition of a fuselage or tail of considerable length and a fifth wheel, this ought to be no drawback in a machine admittedly of no practical utility. At any rate, the experiment would seem to be worth trying.

F. L.



A BALCONY-BED: WHEN THE DOME AT THE BACK IS SWUNG UP INTO THE ROOM THE BED IS OPENED TO THE OUTER AIR.

In the "Scientific American," by whose courtesy we reproduce these illustrations, it is written of them: "Sleeping out-of-doors is one of the luxuries of camp-life which are becoming popular among dwellers in the city. Heretofore, only those who had ample house-room for a sleeping porch could enjoy the fresh air and sound rest which go with an out-door bedroom, but a Western inventor has solved the problem for the benefit of those with limited space. . . . The bed is built upon a balcony that projects only a couple of feet beyond the wall of the house. It is protected by a railing and an insect-proof screen. By day

(Continued opposite,



CONVERTED INTO A DIVAN: THE BALCONY-BED CHANGED INTO AN ARTICLE OF DAY-FURNITURE BY THE UNFOLDING OF A FEW HINGED PARTS.

(Continued.) the bed is covered by a dome of metal that protects it from the weather, and at night, when the couch is in use, the occupant shifts the dome to the inner side of the bed, so that the outer side is uncovered. In case of a rain coming on during the night, he can swing the dome back to its original position without getting up. For protection against light showers, heavy dew, and morning light, a waterproof curtain is provided, that is drawn down to any distance, following the curved line of the screen. . . . The device is installed in various private homes and apartments on the Pacific coast."

DEMONSTRATOR OF EVOLUTION SIMULTANEOUSLY WITH DARWIN.

CAMERA-PORTRAIT SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY E. O. HOPPÉ.



A GREAT MAN OF SCIENCE: THE LATE DR. ALFRED RUSSEL WALLACE, O.M., LL.D., D.C.L., F.R.S.

Dr. Alfred Russel Wallace, who died on November 7, in his ninety-first year, was one of the great group of men of science who made the Victorian era so remarkable. He was born at Usk, in Monmouthshire, seventh child of an attorney who, for much of his life, had private means and so did not practise. At fourteen, he left school for London, where he assisted his brother John, who was an architect and land surveyor. Thanks to that brother, who spent many of his evenings at a "Hall of Science" in Tottenham Court Road, Alfred Russel Wallace soon came under the influence of

Robert Dale Owen. It is, of course, as biologist and as demonstrator of the theory of Evolution simultaneously with Darwin that he is best known. He hit upon the Evolution theory in 1858, after years of thought about it; Darwin had been working towards it since his return, in 1836, from his voyage in the "Beagle." The feeling between the two men was ever of the kindest, from the day when, in 1854, they first met in the Insect Room of the British Museum. In later years, Wallace diverged somewhat from Darwin's theory.

Marking a New Period in the History of the British Empire: Australia's Fleet.

OWNED BY AUSTRALIA AND MANNED BY AUSTRALIANS: THE BATTLE-CRUISER "AUSTRALIA" ON HER ARRIVAL AT SYDNEY AS FLAG-SHIP OF THE NEW SQUADRON; IN COMPANY WITH THREE SMALL CRUISERS AND THREE DESTROYERS.

As was well said at the time, the arrival of the new Australian Fleet at Sydney on October 4 marked a new period in the history of the British Empire, for the squadron headed by the battle-cruiser "Australia" not only flies the Australian flag, but came into being thanks to Australian money, and is manned by Australian seamen. It will be recalled that in 1909 Australia, noting the ever-increasing responsibilities of the British Navy, determined to build a squadron. At the same time New Zealand determined to build a battle-cruiser. Since then the Federated Malay States have offered a battle-ship; and Canada has been discussing vigorously the proposal to

present three battle-ships. Needless to say, there was great enthusiasm as the ships entered Sydney harbour and took up their moorings in the bay long occupied by the British Pacific Squadron. First came the battle-cruiser "Australia"; then the small cruisers "Melbourne," "Sydney," and "Encounter"; and, finally, the destroyers "Warrego," "Parramatta," and "Yarra." To quote an Australian paper: "The most powerful war-ship ever in sight of Sydney anchored to-day in Farm Cove, and she is our own. The squadron represents four years' well-done work since Australians awakened to a sense of their national duty."

PHOTOGRAPH BY KERRY.

Threatened with Destruction; Guarded by the French Government: A Perfect Aqueduct.

BUILT ACROSS THE GARD BY AGRIPPA, AND TO BE SAVED FOR FRANCE AS A HISTORICAL MONUMENT: THE FAMOUS ROMAN AQUEDUCT-BRIDGE, THE PONT DU GARD, NEAR NIMES.

It was reported the other day that the French Government had taken measures to ensure the safety of that famous Roman aqueduct, the Pont du Gard, a part of which, at all events, has been threatened with destruction by one of the landowners. Should this gentleman persist in his refusal to sell his land adjoining the famous remains at any but a price regarded as exorbitant, the Government, it is understood,

will apply the law by which the ground round historical monuments may be expropriated. Already the local gendarmerie have been ordered to guard the structure against dynamite. The Pont du Gard is a fine aqueduct-bridge across the Gard, built by Agrippa to carry the waters of the Eure and Airon to Nimes. It is 180 feet high; 873 feet long. The top arches support a canal 5 feet high and 2 wide.

PHOTOGRAPH BY N.D.

AN ARABIAN NIGHT'S TALE IN THE CHINESE MANNER: NEW DULACS.

REPRODUCED FROM COLOURED ORIGINALS IN "PRINCESS BADOURA"; BY COURTESY OF THE ARTIST, OF MESSRS. HODDER AND STOUGHTON, PUBLISHERS OF THE BOOK;
AND OF THE LEICESTER GALLERIES.



1. CAMARALZAMAN CURES BADOURA: "SHE RAN FORTH, AND THREW HERSELF INTO THE ARMS OF CAMARALZAMAN."

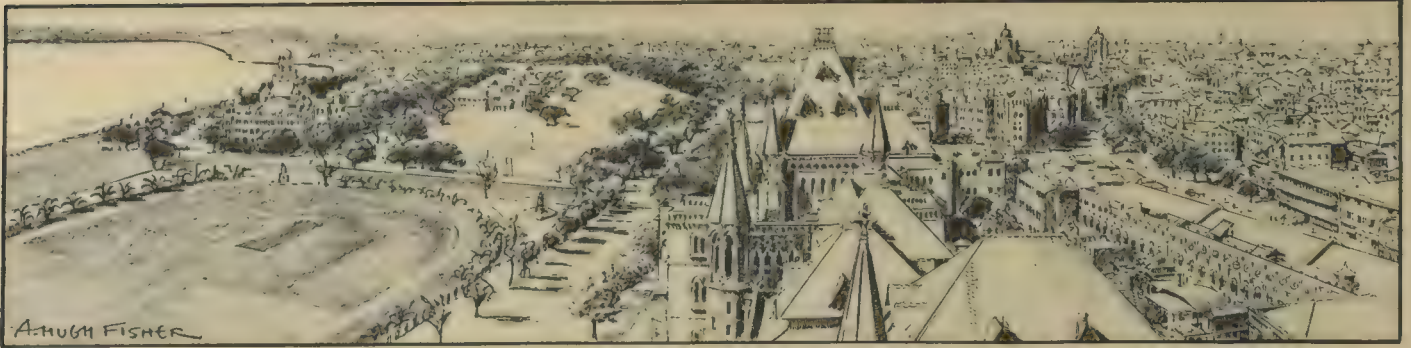
3. THE KING OF CHINA AND BADOURA: "THE KING CAME IN HASTE, AND FOUND THAT WHICH TILL NOW HE HAD ONLY PRETENDED, CONCERNING HIS DAUGHTER, APPARENTLY COME TRUE."

2. THE FRONTISPIECE OF "PRINCESS BADOURA"; ILLUSTRATED BY EDMUND DULAC: PRINCESS BADOURA.

4. DAHNASH AND MEYMOONEH: "AS SHE ROSE UP THROUGH CLOUDS THERE PASSED ONE SHE KNEW BY HIS TAIL TO BE DAHNASH"—AN ILLUSTRATION BY EDMUND DULAC.

These illustrations are from amongst those, in colours, which illustrate "Princess Badoura," a tale from "The Arabian Nights," retold by Laurence Housman. They should be of peculiar interest to readers of "The Illustrated London News," who are

very familiar with Mr. Dulac's work in our Christmas Numbers. The originals of these and of the others are to be put on public exhibition to-day at the Leicester Galleries. The book is published by Messrs. Hodder and Stoughton. We review it on another page.



THE CITY GIVEN TO CHARLES II. AS PART OF CATHERINE OF BRAGANZA'S DOWRY: A GENERAL VIEW OF BOMBAY FROM THE CLOCK-TOWER OF THE UNIVERSITY LIBRARY.

FIVE DRAWINGS BY A. HUGH FISHER.

VIGNETTES OF EMPIRE. — XXIII. BOMBAY.

WAS this the island which an English King received as part of his wife's dowry and transferred to a trading company for £10 a year? As my train crossed the channel that separates Bombay from the mainland, numerous great buildings began to appear, most of them in the style of the Gothic revival of last century, and again I felt that I was close to something vast in the way of a city. The morning air was full of a bluish mist, and the numerous palm-trees made me think once more of Ceylon; but the buildings, mauve in the haze, in no way resembled those of Colombo.

Vast indeed is this capital of the western seaboard, through which passes most of the trade of India with Europe and Africa, and whose island-protected harbour can shelter the largest steamers safely even at the height of the monsoon. It is true that Bombay can no longer claim to be the largest city in India, as it was (excluding suburbs) up to 1891. Since that date it has suffered severely from plague, and is now only second to Calcutta; but it remains the centre of the cotton-spinning and weaving industry, and from its mills comes most of the cotton yarn and cloth made in the Presidency, which amounts to three-quarters of what is manufactured in the whole of India.

By far the best general view of the city is that to be obtained by climbing up six storeys to the

While I was picking out these different buildings the great bells behind me suddenly clanged the hour so boisterously that I descended, preferring to hear



IN THE SECOND LARGEST CITY OF INDIA: A STREET IN THE NATIVE QUARTER, BOMBAY.

from a less close proximity the tune they went on to play. Below I was soon in a world of European shop-windows, and yet, apart from the Government

offices, most of the finest buildings in Bombay belong to native merchants whose trade is on a scale to affect European markets. Everywhere mingling with the dresses of Western civilisation were the costumes of native citizens, and, not least important, those people of the oil-cloth hats that are supposed to resemble the hoof of an ox—the Parsis—Europeanised in all but their religion, who have done more than all the rest to build the fortunes of Bombay, and by princely benefactions

have given it a noble series of charitable institutions. The Parsi Towers of Silence on Malabar Hill, above the distant curve of Back Bay, have ever been a source of curiosity to the Western stranger. Everyone knows that the Parsis expose their dead to be devoured by vultures, but all do not realise that what appears to us a revolting practice arises, first, from the veneration in which the Parsis hold the elements, so that they are unwilling to defile earth, air, fire, or water; and secondly, in their belief, not only in the absence of caste, but that those separated during life by social barriers of wealth and poverty must meet in death, so that the bones of the millionaire are made to mingle their dust with those of the pauper in the well that receives them after they have been bleached by the sun. These grey stone towers are surrounded by beautiful gardens, and beneath their trees the mourner has before him a lovely prospect kind to sorrowing hearts.

But there are gardens at Bombay with less sad associations, and in those called after Queen Victoria, which contain the museum and a zoological collection, any stranger who likes children can be sure of half-an-hour's inexpensive enjoyment in treating impetuous native gamins to rides upon an elephant.

The easy trip to Elephanta remains justly the chief excursion from Bombay. From the sea, the island of famous caves and heavy guardian batteries appears as a rugged yellow rock, bare near the



WHERE THE BONES OF MILLIONAIRE AND PAUPER MINGLE, AFTER THE FLESH HAS BEEN DEVoured BY VULTURES: A PARSİ "TOWER OF SILENCE" ON MALABAR HILL.

The Parsis, unwilling to defile the sacred elements of earth, air, fire and water, expose their dead to be devoured by vultures. The bones, when bleached by the sun, are placed in a "Tower of Silence," where the pauper is as one with the millionaire.

octagonal lantern of the Rajabai clock-tower, which surmounts the west side of the University Library, designed by Sir Gilbert Scott in the style of fourteenth-century Gothic. To the east, beyond the tower of St. Thomas's Cathedral, lies the harbour with the new docks and the arsenal. Looking to the north-west, as in the view heading this page, the roofs of the Courts of Justice appear just in front, with the Post Office and the Public Works Secretariat immediately to the right of them. Hornby Road, partly in shadow, is seen still more to the right, and the domed tower of the Municipal Buildings and the lower dome of the Victoria Railway Station are clearly visible rising from the general mass above its near angle. Beyond these, far away to the north, lies the native city and the quarter of Byculla, where the chief cotton-mills are situated; while to the left of the picture the great curve of Back Bay sweeps round towards Malabar Hill and, cutting the inner part of the curve, the palatial offices of the Bombay and Central Indian Railway with their numerous little domes,



ONE OF THE CHIEF GATEWAYS OF INDIA'S TRADE WITH EUROPE AND AFRICA: THE VICTORIA TERMINUS OF THE GREAT INDIA AND PENINSULAR RAILWAY, BOMBAY.

"Vast, indeed, is this capital of the western sea-board, through which passes most of the trade of India with Europe and Africa, and whose island-protected harbour can shelter the largest steamers safely even at the height of the monsoon."



AN EIGHTH-CENTURY CAVE-TEMPLE ON AN ISLAND NEAR BOMBAY: THE LION CAVE AT ELEPHANTA, THE CHIEF PLACE OF EXCURSION FROM THE CITY.

landing-place. Its eighth-century cave-temples consist of a main hall with side colonnades, all supported by columns left by excavation, with numerous carvings, most of which represent the god Shiva.

Bombay, which to so many is the first stage of Indian travel, was my last, and soon an evening came when, from the deck of a P. and O. steamer, I watched it gradually disappear. The sun, hidden behind a high bank of cloud, threw a great splash of light upon the dull-grey surface of the water; while the town, in a clearly defined silhouette, showed the brave outlines of its buildings. As we moved through the harbour, quiet and peaceful, giving no sign of its hidden network of slumbering mines, the black-faced gulls, which had been playing round the ship all the afternoon, were still wheeling about the stern. Gradually the buildings began to shift and change position, and the tall campanile of the Rajabai clock-tower moved slowly to the left of the great hotel dome—the one symbolic of each man's brief tenancy, the other of the endless march of time. A. HUGH FISHER.

AN INDIAN TRINITY: THE TRI-MURTI IN THE GREAT CAVE AT ELEPHANTA.

DRAWN BY A. HUGH FISHER.



A COLOSSAL BUST NINETEEN FEET HIGH IN AN ISLAND CAVE-TEMPLE NEAR BOMBAY: THE GOD SHIVA WITH THREE FACES, AS BRAHMA THE CREATOR, RUDRA THE DESTROYER, AND VISHNU THE PRESERVER.

Of the above drawing the artist writes: "All three faces of this colossal bust (19 feet high) represent the god Shiva, the front face in the character of Brahma, the creator, the face to the spectator's left as Rudra, the destroyer, and the face to the right as Vishnu, the preserver, holding a lotus in his hand." In his article on the opposite page, Mr. Fisher says: "The easy trip to Elephanta remains justly the chief excursion

from Bombay. From the sea, the island of famous caves and heavy guardian batteries appears as a rugged yellow rock, bare near the landing-place. Its eighth-century cave-temples consist of a main hall with side colonnades, all supported by columns left by excavation, with numerous carvings, most of which represent the god Shiva in one form or another."

LITERATURE



The French Revolution.

Those who are attracted to the study of the French Revolution must often have wished for some comprehensive sketch, not a mere textbook, that will serve as a point of departure for wider reading. The literature of the Upheaval is constantly growing, and a flood of monographs dealing with particular episodes or personages pours every year from the Press. These, interesting in themselves, are often bewildering to the reader who does not well know how to fit the parts into the whole picture. Most of all, Carlyle's glorious remains only a whirling phantasmagory of images to those

who come to it unprepared. But the required help is now at hand. In "The French Revolution" (Jack), Mr. H. F. B. Wheeler presents a careful and sufficiently picturesque narrative of the chief events and of the circumstances that led up to them. It may be that in his anxiety to be as complete as possible within moderate compass, the author has not allowed himself to dwell sufficiently upon the great outstanding scenes of the tragedy. The book would have gained by a little greater detail in the treatment of the last moments of the King and Queen, of the twenty-one Girondins singing to their doom, the steadfast end of Mme. Roland, the horror of Robespierre's despatch; but his reason for restraint is evident and worthy of all respect. He handles his material justly, and never fails to keep the reader in mind of the happenings outside Paris. His picture of the state of contemporary Europe is, in fact, one of the most valuable features of the book. For minute examination of causes

MISS RICHARDSON
("GENE STRATTON-PORTER"),
Author of "Laddie" and "A Girl
of the Limberlost."
Photograph by Parrot.

MR. FREDERICK TOWNSEND
MAXIM
Whose Book, "Things I Remember,"
is being much read.
Photograph by Thomson, Innocent.

we do not look. The view of these scarcely goes deeper than Carlyle's, who somewhat neglects obscure underlying causes for the deeds of conscienceless malefactors and conscientious blunderers. But the examination of the last hundred years of the old régime contains implicitly many indications of less obvious factors, economic and social. The author feels his subject, and many of his portraits are admirable, notably those of Voltaire, Diderot, and Rousseau. If the two first have usurped perhaps more space than their date warrants, we do not complain. The whole work is strengthened by its illustrations, which are of unusual interest and value. Nothing has been done at haphazard, and to Mr. S. G. Stubbs, who is entirely responsible for choice and arrangement of pictures, we are indebted for a superb gallery of the Revolution. The staff of the *Bibliothèque Nationale* and the French Ministry of Foreign Affairs have lent generous aid, and the latter has permitted the reproduction of twenty-two subjects from the wonderful Michel Hennin Collection. This

is a work no student of the Revolution, whether beginner or expert, can afford to neglect. We noticed only one slight slip. The King parted from his family on the 20th, not the 21st of January. Of merciful intent, he broke his promise to see them again in the morning, before he set out for the guillotine. It may be of interest to mention that "The French Revolution" is uniform with another volume issued by the same publishers—namely, "The Renaissance and Its Makers," by J. D. Symon and S. L. Bensusan, which was recently reviewed in these columns.



PAINTED BY PRIEUR IN THE CONCIERGERIE A FEW DAYS BEFORE THE QUEEN'S EXECUTION: THE LAST PORTRAIT OF MARIE ANTOINETTE.

Photograph by Bouchetal.

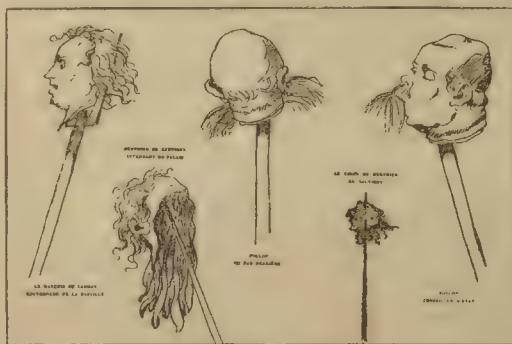
Marie Antoinette was executed on October 16, 1793. The portrait is now in the Carnavalet Museum. Prieur was a juror in the Revolutionary Tribunal.
From "The French Revolution," by H. F. B. Wheeler.

the steadfast end of Mme. Roland, the horror of Robespierre's despatch; but his reason for restraint is evident and worthy of all respect. He handles his material justly, and never fails to keep the reader in mind of the happenings outside Paris. His picture of the state of contemporary Europe is, in fact, one of the most valuable features of the book. For minute examination of causes



SKETCHED FROM LIFE BY DAVID ON HER WAY TO EXECUTION: MARIE ANTOINETTE IN THE TUMBRIL.

From "The French Revolution," by H. F. B. Wheeler.



SKETCHED BY GIRODET ON THE SPOT AFTER THE FALL OF THE BASTILLE: HEADS OF DE LAUNAY, FOULON, AND BERTHIER DE SAUVIGNY ON PIKES.

Girodet mixed with the crowd, note-book in hand, at the storming of the Bastille.
From "The French Revolution," by H. F. B. Wheeler.

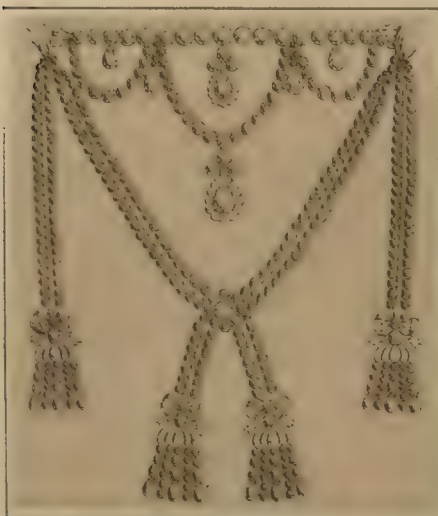


PAINTED BY DUCREUX IN THE TEMPLE THREE DAYS BEFORE THE KING'S EXECUTION: THE LAST PORTRAIT OF LOUIS XVI.

The execution of King Louis the Sixteenth took place on January 21, 1793. The original of this portrait is now in the Carnavalet Museum.

From "The French Revolution," by H. F. B. Wheeler.

the 20th, not the 21st of January. Of merciful intent, he broke his promise to see them again in the morning, before he set out for the guillotine. It may be of interest to mention that "The French Revolution" is uniform with another volume issued by the same publishers—namely, "The Renaissance and Its Makers," by J. D. Symon and S. L. Bensusan, which was recently reviewed in these columns.



THE OBJECT OF THE GREAT FRAUD PERPETRATED IN THE NAME OF MARIE ANTOINETTE: THE FAMOUS DIAMOND NECKLACE.

From an Engraving of 1786, copied from the Original Necklace.



PAINTED BY AN ARTIST WHO TOOK AN ACTIVE PART IN THE REIGN OF TERROR: THE ARREST OF ROBESPIERRE AND HIS PARTISANS AT THE HÔTEL DE VILLE, PARIS, ON JULY 27, 1794.

From the Original Drawing by Prieur (the design for the engraving now in the Louvre.—[Photograph by Giraudon].)

The Illustrations on this Page are Reproduced from "The French Revolution," by Harold F. B. Wheeler, by Courtesy of the Publishers, Messrs. T. C. and E. C. Jack.

LADIES' SUPPLEMENT FOR NOVEMBER.



THE CONSORT OF THE HEIR TO THE AUSTRIAN THRONE: THE DUCHESS OF HOHENBERG,
WIFE OF THE ARCHDUKE FRANZ FERDINAND.

The visit of the Archduke Franz Ferdinand with his wife to this country recalls to mind the romantic circumstances of his marriage. In 1900, the Archduke married the Countess Sophie Chotek, a lady of aristocratic but not royal birth, who was a Lady-in-Waiting in the household of the Archduchess Isabella.

Though the Emperor gave his consent to this morganatic marriage, for State reasons it was necessary for the Archduke to renounce all claims of his wife and his children on the House of Hapsburg. The Duchess is extremely popular with the royal family and all classes in the Austrian Empire.—[PHOTO. BY HERRÉ.]

TYPES OF OLD ITALIAN LACE REPRESENTED IN PORTRAITS BY OLD MASTERS.

REPRODUCED, BY KIND PERMISSION, FROM "OLD ITALIAN LACE," PUBLISHED BY WILLIAM HEINEMANN. PHOTOGRAPHS BY ALINARI AND ANDERSON.



1. WEARING A RUFF EDGED WITH EARLY VENETIAN BOBBIN-LACE: A PORTRAIT OF EMILIA SPINELLI (FLORENTINE SCHOOL), IN THE UFFIZI GALLERY, FLORENCE.
2. A HIGH WIRED COLLAR OF PUNTO IN ARIA (STITCH IN THE AIR) LACE: THE PORTRAIT OF MARIA DE' MEDICI BY SCIPIO PULZONE (1620) NOW IN THE PITT GALLERY, FLORENCE.

"How can we discover the first origin of an art so modest as to be content to remain almost exclusively feminine and anonymous, flourishing in the silence of the cloister and the quiet of the fireside?" says Signora Elisa Ricci in the Introduction to her book on "Old Italian Lace." In this book, a publication of two volumes, most beautifully illustrated, a serious attempt has been made to trace the history of the

3. A PORTRAIT BY JUAN PANTOJA DE LA CRUZ, OF A CHILD WEARING A RUFF AND "PINAFORE" OF SIXTEENTH-CENTURY VENETIAN BOBBIN-LACE, SIMILAR TO THE DESIGNS OF ISABETTA CATANEA PARASOLE.
4. MICHAEL MIEREVELT'S REPRESENTATION OF A RUFF EDGED WITH GENOISE ROSE PATTERN LACE: PORTRAIT OF A LADY IN THE ACCADEMIA DI SAN LUCA, ROME.

beautiful art of lace-making in Italy. Not the least interesting items in the book are the reproductions of some of the sixteenth-century portraits showing the exquisite ruffs and lace-edged garments of the period. Signora Ricci has traced the types of the lace shown in these portraits, and painted with beautiful detail which especially adds to their interest.—(See Review elsewhere.)

THE ART OF THE BOBBIN AND THE NEEDLE: TYPES OF OLD ITALIAN LACE.

REPRODUCED BY KIND PERMISSION FROM "OLD ITALIAN LACE," BY ELISA RICCI. PUBLISHED BY WILLIAM HEINEMANN.



1. PUNTO IN ARIA LACE (XVI-XVII. CENTURY): A PORTION OF A TRIMMING FOR AN ALB, SHOWING THE FIGURE OF THE SAVIOUR.
2. A BEAUTIFUL EXAMPLE OF VENETIAN BOBBIN-LACE: DETAIL OF A COVERLET IN THE VICTORIA AND ALBERT MUSEUM.
3. GENOESE LACE (XVIII. CENTURY): AN ORIGINAL SLEEVE IN RHEIMS LINEN EMBROIDERED IN SATIN STITCH AND RETICELLO.
4. RETICELLO LACE (XVI. CENTURY): A RETICELLO ROSE WITH LAUREL CROWN IN PUNTO IN ARIA.

The exact origin of the art of lace-making is difficult to trace, but Signora Ricci shows that laces came into being towards the end of the fifteenth century, and that they owe their existence to the want of a washable trimming for linen. As the use of white linen for personal wear became customary in the fifteenth century, women soon found a white,

5. A STRIP OF DRAWN-THREAD WORK AND EMBROIDERY, SHOWING A BIRD BETWEEN TWO COLUMNS (XV-XVI. CENTURY).
6. ABRUZZI LACE (XVII. CENTURY?): AN OLD TABLE-COVER OF PESCOSTANZA RICCIARDELLI.
7. MODANO OR LACIS DRAWN-THREAD WORK (XIX. CENTURY): LACIS EMBROIDERED IN LINEN-STITCH WITH VARIOUS FIGURES, DRAGON, SPHINX, ETC.
8. A TYPE OF MILANESE LACE (XVII-XVIII. CENTURY): A PIECE OF LACE FOR A HIGH WIRED COLLAR.

delicate trimming: in a word, lace. Drawn-thread work, a forerunner of lace-making, led rapidly to cut linen, which prepared the way for Reticello, the parent of all those prodigious laces which are generically known as "Punto in Aria" (a stitch in the air), culminating at last in the exquisite perfection of Rose Point. (See Review elsewhere.)

Purple and Blue Wigs to Complete the Colour-Schemes of Dresses: Gowns that Express Poetic Ideas.

FROM UNTOUCHED INSTANTANEOUS PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY THE POLYCHROME PROCESS, AT THE DOVER STREET STUDIOS; BY PERMISSION OF MADAME LUCILE.



1. THE PURPLE WIG.

2. THE "À COEUR PERDU" GOWN, WORN WITH A BLUE WIG.

4. A BRIGHT EMERALD-GREEN VELVET GOWN CALLED "SUCCESS,"
TO BE WORN WITH A PURPLE WIG.

5. THE "TEMPLE BELLS" DRESS, IN MAUVE-PINK AND WORN WITH A BLUE WIG

6. THE BLUE WIG.

3. THE "BECAUSE OF YOU" DRESS, WITH WHICH A PURPLE WIG IS WORN.

7. A POEM IN BLUE AND PURPLE: A DRESS WORN WITH A PURPLE WIG.

As during the lifetime of the ill-fated Marie Antoinette the head-dress, with its various motifs, such as the "Sentiment Head-dress," "The Pouf à l'Inoculation" (to celebrate the vaccination of Louis XVI., so amusingly described in the Life of "Rose Bertin: The Creator of Fashion at the Court of Marie Antoinette"), formed such a central part of the dress of that period, so it has now fallen to the famous house of Madame Lucile to revive the idea that the hair should accord with the colour-schemes of modern dress. To this end purple, blue, and even green wigs have been chosen to harmonise with the tints of the gowns. Though it is scarcely credible that many will adopt this idea, it cannot be denied that the somewhat bizarre colorations of the hair lend themselves well to the artistic tones of the dress. Each dress has its name, and has been carried out to convey a special meaning, as may be seen in the examples which we give on this page, such as—No. 2, the "À Cœur Perdu," a draped gown in scarlet chifon with an Egyptian belt of Wedgwood-blue stones, cameos, and dull silver.—No. 3, the "Because of You" evening

dress, is carried out in black over purple, with a design of old-gold thread down the centre front. It has an Oriental waist-band of blue-and-gold brocade with touches of green and orange, forming a loose-knotted end, and finished with a spray of silk hand-made flowers in Oriental shades. No. 4, the "Success" gown, is a striking one in emerald-green chifon velvet: the skirt forms graceful draperies, and is faced back with a soft tone of blue velvet. No. 5, "The Temple Bells," is a dress in mauve pink satin, beautifully draped to one side and slit up to show a bind of orange. The satin bodice is draped with silver lace-embroidered bells, the chifon sleeves are bordered with tiny hand-made silk flowers, and the belt is in a queer colouring of brown-pink and silver brocade.—No. 7 is a gracefully draped chifon velvet gown in a soft shade of blue with gold-and-black embroideries on the sleeves and the skirt faced with green. The waistband is made of a dull brown pink brocade with a touch of bright emerald-green, and the ornament placed at the side is embroidered with gold-and-green thread.

CONCERNING GARDENS

By MRS. C. W. EARLE,

Author of "Pot-Pourri from a Surrey Garden"

I HAVE lived in Surrey many years, but I think this is the finest autumn and the latest I remember. It is a fact that it is at least three weeks later than is usual for the thermometer never to have gone below 40 even at night. This has kept the gardens wonderfully full and bright. I move all my early flowering chrysanthemums out of a reserve garden in July or August, and for over six weeks they have been a mass of bloom—pink, white, yellow, dark-red. The names of the best kinds can easily be got by a visit to Hampton Court, and I daresay even in the London public gardens they put out the best kinds.

I very seldom see in gardens, at any rate as a single plant on lawns, *Desmodium penduliflora*. A lovely thing, it wants plenty of room and staking. The new "Reliance" iron stakes, with rings of different sizes, do best (from Davies, 164, Lever Street, City Road, London, E.C.). The plants grow through them, and completely hide the staking. *Desmodium* dies down wholly in the winter. At Kew they grow in on a wall, which I do not think shows the plant off to advantage. The Jerusalem sage, *Phlomis frutescens*, is another plant that looks very well in a hole in the grass; it only wants to be well cut back after flowering. And I am very partial to the large spurge *Euphorbia wulfenii*.

When it does flower in March, it is very handsome. Now and then, in unfavourable springs, the buds are killed.

I wonder if I mentioned before the single and double white *Daturas*. They are Mexican plants, and none are hardy here; but they are not difficult to manage. The large double one grown in Italy we grow in the ground in the little conservatory; it flowers twice or three times in the year, and is deliciously sweet. It will flower out of doors in a big pot. The single one Robinson calls *D. meteloides*, which in gardens is known as Wright's *datura*, we keep alive year after year, cutting it round, and then taking it up after the first frost and keeping it with other not quite hardy plants in a coach-house, the doors of which are opened for some hours on mild, fine days in winter. My two plants have kept like this for years, and are covered in summer with their large white trumpet flowers. They are well illustrated in the later editions of "The English Flower Garden."

Many people are rather tired of dahlias, but they are most useful if grown only to one stem and given plenty of room. It helps them to flower early, if that is wanted, if a piece of root is potted up at the end of March and planted out early in June. One I have, called "Admiral," is much admired. "Snowcloud," a single white, and "South Pole," "Queen Mary," and "pink and white," Mrs. A. Hare, a single terracotta, are some I remarked as good at Hampton Court this year. The pink annual *Messembryanthemum*, rose and white, is very pretty in dry sunny places; but it has the wicked habit of going to bed early, and our friends see our gardens mostly in the afternoons. The seed used to come from Veitch, but Sutton has now taken over his seed business.

I don't think that everyone knows that if the winter-flowering tall American carnations are planted out in June they go on flowering the whole summer. Of course, they do extra well in places near the sea, where I saw them flowering to perfection in July and on into September. The blue *Pentstemon metophyllus* is a lovely plant. I have always kept my pentstemons from cuttings, but last year I took them up with a good ball of earth and put them under shrubs, planting them out in May, and they formed most handsome plants, better than any I have ever had. Of course, it was a very mild winter. By the sea, I found they successfully made the pink hydrangeas blue by watering them with alum-water all the season. I am never quite sure I like this.

The variegated creeping-jenny (*Sibthorpia Europaea variegata*) and the variegated *sedum acris* look bright on dry walls and rockeries when the flowering time is over. *Shortia Galacifolia* is an interesting and rather rare North American plant which makes a welcome garden alpine. The pure white bell flowers are very pretty, but it is not for me, as it wants peat and moisture. Little is known of its culture in this country. Where I saw it, it was in full sunshine in the holes of a large rockery.

When making or remaking a rose-bed in dry soils, it is very necessary to introduce both clay and loam and manure into the light soil, but the clay should not be put at the bottom, but in layers sideways, like well-dished-up slices of cake; the clay, the manure, and so on, and soil at the top. This gives roses firm root-hold, which is what they want, and prevents the clay forming a pan which holds the water. Roses like a moist, strong soil, but not wet feet; especially teas and hybrid teas. Of course, in a rose soil they all do well.

"Reine Olga de Wurtemberg" is a free-growing, easy rose, and pretty, but nothing beats the comparatively new rose, "Zephirine Drouhin." Described in some catalogues as crimson-red, it is not anything of the kind,

more they are outside all the summer the better, with the pots, of course, protected from wind. The evaporation from damp pots makes the roots very cold if exposed to wind. *Nerines* are also a beautiful genus of bulbous plants. Success with them in pots seems to depend on seldom re-potting, encouraging the growth of the leaves, and, when they turn yellow, laying the pots on their sides on a greenhouse shelf well exposed to the sun. In August they go into an open frame, but are not watered till the point of the flower-bud appears. *Nerine Sarniensis*, Guernsey lily, is the easiest to grow; and the bulbs that come from Jersey or Guernsey are the best, as they are quite hardy there.

Humea elegans is a delightful greenhouse annual, but it takes a good deal of room, and is apt, if at all crowded, to get disease. But the scent of its leaves improves the fragrance of any greenhouse, especially when mixed with lilies. Another beautiful autumn bulb is *Pancratium fragrantissimum*, but this requires mild stove-heat to flower well. It throws off young bulbs year by year, and so is easily increased.

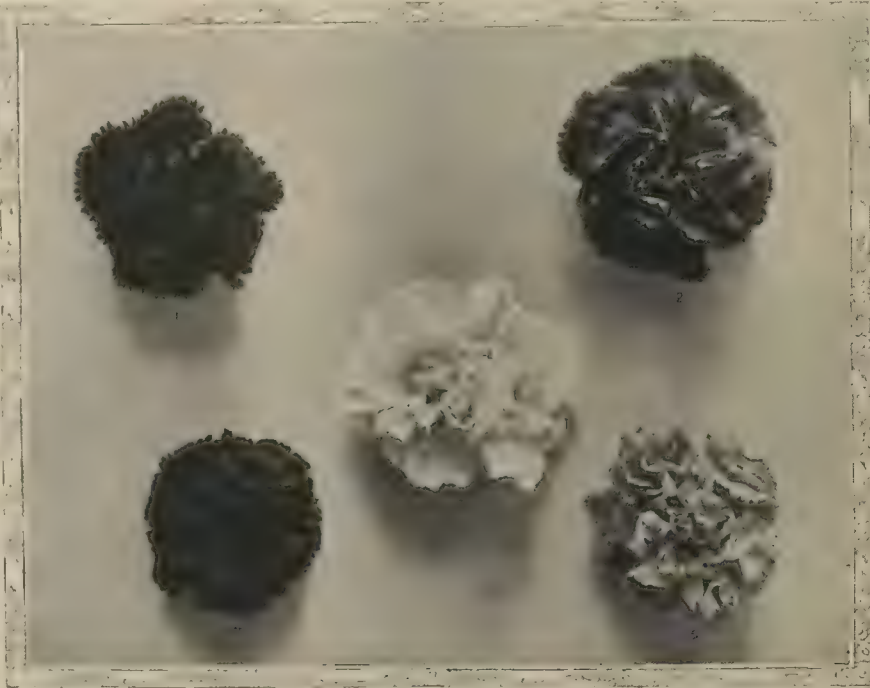
Hedychium Gardnerianum is a beautiful plant. It should be kept cool in the winter after flowering, and re-potted in January or February in loam and peat with a portion of cow-dung and sand. It wants light and heat when growing in the summer, and a temperature of from 60 to 85 degrees and moist atmosphere when growing. *Browellia speciosa major* is a lovely blue greenhouse annual, and looks well falling from the shelf or in a basket. The Indian strawberry (*Tradescantia Indica*) makes a charming, pretty basket-plant for a cool conservatory. The fruit is to look at, not to eat! *Fuchsia procumbens* is another most dainty little basket or pot plant, nearly hardy, the fruit quite out of proportion to the flower, and very ornamental.

It is curious how certain flowers become the fashion. Lately, everyone has grown masses of *schizanthus* in pots flowering in spring. Sutton's pink *Clarkias*, well grown, are very pretty and effective. "Firefly" and "Scarlet Beauty" are the best. *Nemesia*, too, sown in October, is very well worth growing in pots in spring when the bulbs are over, especially if left to hang down.

I have grown this year the strawberry-raspberry—the creeping kind. Gardeners sniff at it, because it has a weedy growth. It is not a hybrid at all, and has nothing to do with either a strawberry or raspberry. It was introduced from Japan about 1895. *Rubus rosae folius* is its right name. The leaves and the fruit are both very pretty, and the fruit is good when cooked with apple, and comes in

at a useful time of year, when there is little else. It seems to like half-shade, and replanting every second year.

New Zealand spinach is a most useful vegetable at this time of year: Sutton's seed, sown in April. We cook it boiled in a very little water, and only just enough to make it tender; rubbed through a sieve, and put back into a china saucepan with milk, and gently stewed for half-an-hour; a small piece of fresh butter added just before serving. There are two vegetables in Vilmorin's French catalogue that I am going to try next year. One is *Beta Vulgaris*; the stalks are boiled like sea-kale, and served with a white cream-and-butter sauce. The other is mentioned in Robinson's "Vegetable Book" as "marrow kale," and grown generally for cattle. The stalks are cooked in the same way as the vegetable mentioned above. The plant forms a connecting link between the common cattle-feeding cabbage and kohlrabi. It is sensitive to cold, and must be gathered before frost.



1. MESSRS. ENGBLIMANN'S CRIMSON CARNATION "TRIUMPH."
2. MESSRS. STUART, LOW AND CO.'S NEW CERISE PINK CARNATION "GORGEOUS."

1. MESSRS. ALLWOOD BROTHERS' "WIVELSFIELD WHITE" CARNATION.
4. MESSRS. WELLS AND CO.'S SCARLET CARNATION "CHAMPION."
5. MESSRS. WELLS AND CO.'S BABY-PINK CARNATION "PHILADELPHIA."

SEEN AT THE ROYAL HORTICULTURAL SOCIETY AND THE CRYSTAL PALACE FLOWER SHOWS:
THE LATEST VARIETIES OF PERPETUAL-FLOWERING CARNATIONS.

We are indebted to Messrs. Engelmann, Stuart Low and Co., Allwood Bros., and Wells and Co., for these beautiful specimens of the latest tree carnations. The pure white of the "Wivelsfield White" and the lovely colouring of the other blooms have never been surpassed. With regard to the "Wivelsfield White," Messrs. Allwood inform us that owing to the fact that they have only a few thousand plants, and owing to the high price the flowers command at Covent Garden Market, they cannot disseminate this variety until the spring of 1915. The "Gorgeous," "Champion," and "Philadelphia" are of American origin.

but a deep, intense pink, and it stands pegging-down very well.

Crimsons are useful South African plants which can be grown out of doors next a greenhouse wall, or in pots, when the bulb grows larger and larger, and they flower in the autumn. *C. Capensi* is the best. There are several varieties, pink and white; they are quite worth having. The beautiful *Bella Donna* (*Amaryllis*) everyone should try and grow, but it is not easy. It does not like a cold and heavy soil, but it wants it good, and top-dressing helps it when producing its leaves. The front of a greenhouse wall facing south is where they do best, and the leaf-growth in the early spring should be greatly encouraged, as on that depends the bulb's throwing up its flowers in September. They are so beautiful that any amount of trouble to make them succeed is worth while.

Velottas, the Scarborough lilies, I used to say were so easy to grow that anyone could have them, and then mine were kept too long inside the greenhouse and they all got a disease and died. They are so nearly hardy that the

WOMAN'S CULT OF THE DOG: No. VIII.—THE TOY SPANIEL.

PHOTOGRAPHS BY INNES, FALL, HEDGES, WINTER, AND RUSSELL.



AN ENGLISH BREED ORIGINATING IN CHINA: CHAMPION TOY SPANIELS.

The illustrations on this page show the four classes of toy spaniels. Champions "Gold Wave," "Whirlwind," "Casino Girl," and "Pandora," are tricolours; Champions "Little Tommy," "Asiarel Windfall," "St. Anthony's Featherweight," "Carline," are Blenheim; Champions "Billiken Advocate" and "My Beauty" are black and tans; and the Champions "Ashton More Baronet" and "Hertha" are rubies. There is an interesting characteristic in regard to the toy spaniel's nomenclature. It is called the "English" toy spaniel, though its place of origin is China, and it reached us through Italy; the red and white is called "Blenheim," though it neither originated in nor as a toy was specially fostered at Blenheim; and the black and tan is called "King Charles," although King Charles did

not own this colour (of which the earliest-known specimen appeared about 1847) and his dogs, as far as history can trace, were all-black or parti-colour. Whatever be its origin, the toy spaniel has held pride of place in this country and in France for some four centuries, as an engaging pet which united Court manners with a pleasantly sporting nature, equally at home (in pictures) on royal cushions and (in fact) as a cheery little companion for country walks. In modern show-history the toy spaniel was at one time paramount as the toy breed *par excellence*. Of late years the rivalry of Orientals has ousted it from pre-eminence; but there are indications of a strong reviving interest in the breed, which may place it again in the front rank.

IN THE HUNTING-FIELD: LADY MASTERS OF HOUNDS.

PHOTOGRAPHS BY SPORT AND GENERAL, TOPICAL, MILTON, LEONARD, ELLIOTT AND FRY, LAFAYETTE, AND COLQUHOUN.



1. MISS BRANFILL, M.H. (the Llangefelach Harriers).
2. LADY PORTAL, M.F.H. (the Vine Fox-Hounds).
3. MRS. BLANDY-JENKINS, M.F.H. (The Llanharan Fox-Hounds).
4. EVELYN, COUNTESS OF CRAVEN, M.H. (the Ashdown Park Harriers).

5. MISS EVE, M.H. (the Pexhill Harriers).
6. MISS E. O. E. SOMERVILLE, M.F.H. (the Carbery West Fox-Hounds).
7. LADY SLADE, M.H. (Lady Slade's Harriers).
8. MISS N. WAKELY, M.H. (the Edenderry and District Harriers).

9. SOPHIE, LADY GIFFORD, M.H. (Lady Gifford's Harriers).
10. MRS. T. H. R. HUGHES, M.F.H. (the Neuadd Fawr Fox-Hounds).
11. MRS. H. C. BOURKE, M.H. (The North Mayo Harriers).
12. MISS L. MCCLINTOCK, M.H. (the Tynan and Armagh Harriers).
13. MISS H. M. FOSTER, M.H. (the Vale of Lune).

It will be seen that there are no fewer than four lady Masters of Fox-Hounds, while, with the addition of Mrs. Pryse-Rice, whose portrait we are unable to give, there are ten ladies who are responsible for packs of Harriers.

END OF LADIES' SUPPLEMENT.

WHERE DISEASE GERMS LURK

2.—In Theatres, Schools, Trains, &c.

HOW TO AVOID SORE THROAT AND INFECTIOUS DISEASES AT PUBLIC MEETING-PLACES.

"THERE is hardly a more dangerous atmosphere than that of a railway-carriage."

This striking statement, made by the Medical Officer for Deptford, has recently been confirmed in the completest manner by the eminent bacteriologist, Dr. Piorkowski, in a series of interesting experiments.

Moreover, he has proved that what is true of trains is equally true of theatres, concert rooms, churches, schools, etc., where people congregate.

In these meeting-grounds, Dr. Piorkowski has discovered, in large numbers, the germs of some of the most dangerous infectious diseases like diphtheria, typhoid fever, pneumonia, consumption, and sore throat. The statement will shake the complacency of those readers of *The Illustrated London News* who go to such places without any thought of the danger which lurks, like a thief in the night, to attack them when they least expect it.

Dr. Piorkowski explains the presence of these germs by pointing out that people who are sickening for germ-diseases constantly go to public gatherings, and so do others who have recovered but are still carrying the germs with them, as sufferers from typhoid fever, for instance, are constantly known to do.

It is, says Dr. Piorkowski, because people inhale the germs breathed out by the sickening or convalescent visitors, that so many pay with a sore throat for an evening's entertainment at the play or concert. This also explains why children so constantly catch this complaint, or more serious diseases like measles, scarlet fever, tonsillitis and diphtheria, at school.

HOW WE CATCH SORE THROAT.

The germs settle on dust-particles, which are stirred up by the moving audience, and, rising in the air, get into the mouth and throat. There, the warm, moist tissues furnish them with the conditions most suitable for their growth, and they at once begin to develop with great rapidity. If we are in strong, vigorous health, the defensive powers in the blood will, no doubt, destroy the germs. If, however, we are "run down," there are grave risks that we may catch the infectious disease whose germs we have inhaled; or, at any rate, a sore throat is the result.

Most people believe that the sore throat they get after going to a place of entertainment is due to a chill or to sitting in a draught. This is not so. The sore throat is due entirely to germs. The chill or draught only increases the chance of disease because it reduces the vitality, so that the blood's protective powers are less effective for the purpose.

Happily, there is now an exceedingly simple and reliable method for destroying these germs, and overcoming their dangerous effects, when the body is unable to do so by its own effort because it is "below par."

It is explained graphically in the accompanying illustration of Dr. Piorkowski's experiments. He took two glass plates, coated with a kind of jelly on which germs are always cultivated for such experiments. One, Plate A, was left alone. The other, Plate B, had some saliva added to it from the mouth of a man who had previously sucked four Formamint Tablets. The two plates were then exposed side by side in a theatre for the same length of time. They were then removed into an incubator that the germs which had settled on them might develop. On Plate A it will be seen that a large number of germ-colonies—represented by the white dots—developed; while on Plate B there is not a single colony, proof that Formamint

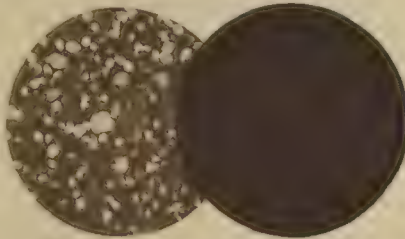


Plate A. Plate B.
PROFESSOR PIORKOWSKI'S EXPERIMENT, PROVING HOW WULFING'S FORMAMINT DESTROYS DISEASE-GERMS.

Note on Plate A the large growth of germ-colonies, represented by the white specks on the dark background. That is the way germs grow in the throat when it is sore or the individual is sickening for some infectious disease which is invariably associated with sore throat. Then note the complete black surface on Plate B, proof that Formamint had killed all the germs and prevented them from multiplying.

had completely killed the germs as they settled on the jelly.

What happens on the glass plate is exactly what happens in the mouth and throat of a person who has sucked a few Formamint Tablets. The germs are quickly destroyed as they are inhaled. In this way, the individual escapes infection, in spite of the fact that he may be in poor health at the time and has inhaled large numbers of germs which would, otherwise, assuredly infect him with their particular disease.

Moreover, if he has already succumbed to an attack of sore throat, the potent germicide in the Formamint Tablets will still act and rapidly destroy the germs. By removing the cause of the complaint, they enable the beneficent forces of Nature to assert themselves, thus causing the pain and inflammation to subside and bringing about a complete recovery.

HOW TO OVERCOME SORE THROAT.

Everyone who wishes to safeguard himself against the possibility of catching sore throat or infectious diseases is, therefore, strongly advised to suck two or three Formamint Tablets before going on a railway journey or to any public gathering or place of amusement. For the same reason, mothers should never fail to give their children a Formamint Tablet or two before they go to school in the morning and another after they return home, to ensure their not catching any germ-disease.

This is no counsel of perfection. It is the practical course adopted by Sanitary Inspectors when going into houses where there is infectious disease. In proof of this, Mr. Rowland H. Herring, the Sanitary Inspector of High Wycombe, writes: "I know of no other preparation so pleasant to take and effectual in preventing infectious disease as Wulfin's Formamint. During an outbreak of diphtheria, I have frequently given away Formamint to those who have been in contact with the disease, and no other cases have been removed to hospital from the same household."

It must be distinctly noted that Formamint is not offered as a cure for diphtheria, although it will undoubtedly prevent that rapidly-fatal complaint and other germ-diseases if taken in time.

Formamint's superiority over all similar preparations for overcoming and preventing sore throat is established beyond all question. It is indicated by a physician who writes in the well-known medical journal, the *Practitioner*: "Having tried all the 'British Pharmacopoeia' lozenges, and most of the well-known proprietary antiseptic lozenges, I have been reduced to one and one only (for sore throat)—namely, Wulfin's Formamint."

For this reason, all imitations of Formamint (many of which resemble it in name) should be resolutely refused. Formamint alone, as physicians have testified, produces the results stated.

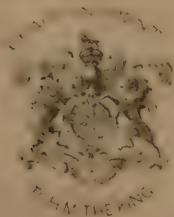
Of its rapidity of action, Viscount Massereene and Ferrard writes: "I have found Wulfin's Formamint most effective for the cure of sore throat, which quickly disappears after using a few Formamint Tablets."

With regard to its reliability, the Earl of Euston writes: "Wulfin's Formamint was successful in curing a cold in one instance and a sore throat in another. Nothing I have ever tried before has been able to stop them running their course. Formamint was recommended to me by a very good surgeon."

Evidence from such unimpeachable sources must carry absolute conviction even to the mind of the most sceptical. It may seem a simple thing that the sucking of a few pleasant-tasting tablets should give immunity from sore throat and similar diseases, or cause a rapid cessation from suffering if one is already attacked. The fact is, however, incontrovertible, as a trial of Wulfin's Formamint always proves.

To give every reader the opportunity of making this trial of Formamint—which can be bought at all Chemists, price 1s. 11d. per bottle of fifty tablets—a Free Sample will be sent to all who write to A. Wulfin and Co., 12, Chenies Street, London, W.C., asking for one and mentioning this paper.

F. W. T.



TRY IT IN YOUR BATH!

SCRUBB'S AMMONIA

THE KEY TO CLEANLINESS
FOR EVERY
HOUSEHOLD USE
BRIGHTENS ALL IT TOUCHES!
AVOID INJURIOUS
SUBSTITUTES

INVALUABLE FOR TOILET PURPOSES. SPLENDID CLEANSER FOR THE HAIR.
REMOVES STAINS AND GREASE SPOTS FROM CLOTHING.
REFRESHING AS A TURKISH BATH. RESTORES THE COLOUR TO CARPETS.
CLEANS PLATE, JEWELLERY, SPONGES, ETC., ETC.
ALLAYS THE IRRITATION CAUSED BY MOSQUITO BITES.

PURITY
AND
STRENGTH.

ART NOTES.

WHEN, one morning, Burne-Jones first read "The Hound of Heaven," he dressed, undressed, and dressed again before he knew what he was about. Mr. John's fifteen paintings at the Goupil Gallery Salon have the exciting quality that makes one run, if one is poor, from Waterloo Place to Piccadilly Circus, and then jump on the wrong 'bus. They have the exciting quality that makes one, if one is rich, buy them. What, having bought them, one would think of them next week is hard to tell; the imagination cannot travel so far in the presence of work that has an instantaneous effect. The pleasure that they would give next month or next year depends, too, upon Mr. John's future work. They leave me in doubt as to work that is to come; he might, with a few sweeps of the brush, oust them from the affections.

A doubt as to whether the sensations they procure are permanent or fugitive is probably inspired (and unreasonably enough) by the swiftness of Mr. John's brushwork. These paintings look like the work of an hour; the effect they produce is sudden, like the effects of the Russian ballet. But it does not follow that they pass, like the ballet, in an hour. Indeed, a little examination proves them to be built up on a quite permanent basis of appeal. Each little picture is wholly complete, more complete, that is, than any ordinary landscape or any ordinary figure-study can be in itself. These pictures have the completeness of united unities. Each figure is poised and proportioned in perfect relation to its panel, to its frame-space; each landscape is a picture in itself. Then comes the marvel: figures and landscapes are related with a mastery unequalled in the whole range of modern art.

Take, for example, "An Hour at Swanage," with the two girls sitting close at hand against a cove filled with a multitude of bright little waves. The sea and rocks and sky are wonderfully rendered; so, too, are the figures; but neither sea and sky nor figures are subservient. Take, again, the "Blue Pond," with the reclining woman in the foreground; or take any of the compositions in which



THE TERRIBLE FRENCH RAILWAY DISASTER AT MELUN: INSPECTING DÉBRIS OF SOME OF THE WRECKED CARRIAGES.

Photograph by Rol.



WORSE THAN ANY OF THE RECENT RAILWAY ACCIDENTS IN ENGLAND: WRECKAGE AFTER THE COLLISION AT MELUN, IN WHICH FORTY-EIGHT PEOPLE WERE KILLED.

The terrific collision of two French trains at Melun on November 4 exceeded in horror any accident that has taken place in this country for years. The number of dead has been placed at forty-eight. Recent English collisions have mostly been cases of one train running into another from behind; in the French disaster two fast trains going in opposite directions met at a crossing. They were the express that left Marseilles at 9 a.m. for Paris, where it was due at 10 p.m., and a mail train which left Paris at 8.40 p.m. for Marseilles. The express dashed into the mail train sideways at points close to Melun station. The next day President Poincaré visited the scene of the accident, where the burnt wreckage was still smoking under pouring rain.

Photograph by Topical.

an upright figure, central and large, might well have been allowed, by an artist less masterful, to dominate the scene. Colour helps Mr. John to balance his effects. His women are dressed in orange and crimson and black, but his skies are equally vivid; his pools have their blue, his grass is green. Whatever the ribbons of his gipsy-like personages, he can match them with pennons of sky and gaudy verdure and deep water. I have said that if you are poor your excitement makes you waste a penny on the wrong 'bus. If you are not poor, you buy. When I was in the gallery soon after the opening of the exhibition ten of these sketches had been sold, at prices varying from £250 to £180.

The news that Sotheby's will leave Wellington Street next year is discomforting enough; the news that Sotheby's will fit itself into the Doré Gallery is like a bad dream. The accustomed premises in Wellington Street are so ample and so suitable, and the habit of turning down from the Strand towards those brown swing-doors so strong, that one feels one can never be reconciled to the narrow entrance in Bond Street. Perhaps only a constant bidder is aware of the *genius loci* of the old

quarters. Only when you have hastened to the rooms in quest of the 1481 Dante with Botticelli's illustrations, or some other pleasant book, and returned with it under your arm, noting with new appreciation, as you go through the thick traffic, the evening sun upon the Strand churches—only then have you got to the heart of that corner of the town. And the tobacconist's three doors away is like no other in the world; he gives you cigarettes of triumph or of comfort, according to your luck in the auction-room; and the coffee at the A.B.C. opposite is equal to all occasions. Is it possible that Bond Street will serve me with a Dante and cigarettes and coffee such as Wellington Street served me with the other day? E. M.

On Saturday last the French Ambassador handed to the Earl of Bessborough, Chairman of the Brighton Railway, the Cross of an Officer of the Legion of Honour, which dignity, with the gracious approval of his Majesty, has been recently conferred upon him by the President of the French Republic.

THE WORLD-FAMED
ANGELUS
GRAND & UPRIGHT PLAYER PIANOS

As Supplied to His late Majesty King Edward VII.

When listening to a famous pianist playing some great composition you are impressed by three things:
HIS PERFECT COMMAND OF ALL THE RESOURCES OF THE INSTRUMENT; HIS SYMPATHETIC TOUCH; AND THE INDIVIDUALITY HE IS ABLE TO IMPART TO THE MUSIC.

Each of these gifts is yours when you possess an Angelus Player-Piano. They are achieved by the marvellous and unique patented Angelus Expression Devices:
THE MELODANT, which accentuates the Melody or Theme; THE PHRASING LEVER, which controls every variation of Tempo; THE ARTISTYLE, the simple but infallible guide to musical rendition, without which the greatest pianists agree that an artistic rendering is impossible.

The Angelus Player-Pianos comprise Grand and Upright Pianos of the most artistic character, and include the MARSHALL & ROSE, BRINSMEAD, WINKELMANN, SQUIRE, etc., etc.

THE SUPERB ENGLISH PIANO
Marshall & Rose
GRAND AND UPRIGHT
PIANO FORTES

FOR SPLENDOR OF TONE & PERFECTLY RESPONSIVE TOUCH
ARE UNRIVALLED

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NEW NOVELS.

"Notwithstanding," Miss May Cholmondeley has been severely handled by her critics for making full use of the missing will of fiction in "Notwithstanding" (John Murray). The present reviewer is inclined to break a lance in her favour. To begin with, Miss Cholmondeley has found a new object for her will, which is less important in itself than in the bearing a certain witness's signature has upon the action of her principal characters, amongst whom is included the witness in question. This is certainly how the matter impresses itself upon the reader, whose attention is so nicely concentrated upon the moral aspect of Roger Manvers's attitude towards Annette Georges that he really does not care a straw whether Roger does, or does not, inherit the family property. Roger is a dull dog—rather a poor-spirited person too: we should have been sorry for Annette if Miss Cholmondeley had allowed us to have our own opinion. Again, if you must have a missing will, the great thing is

never to allow it to parade itself arm-in-arm with the family lawyer and the villain bent upon its extinction; and the document in "Notwithstanding" is quite a model of unobtrusive deportment. But does Miss Cholmondeley believe that the destruction of a will subsequent to the death of its maker is sufficiently legal to cancel it? Roger and Annette seem to think so, but we trust their creator is better informed. "Notwithstanding" is a well-written and entertaining novel.

"Valentine." Mr. Grant Richards has followed "Caviare" with another entertaining book. "Valentine" (Grant Richards) is an excellent light novel. It is the story of a young man whom we are not invited to regard as in any way differing from other normal young men, and who at once proceeds to engage our affections. Valentine does most of the things common to healthy youths. He has honest intentions towards work, and carries them out in the face of some difficulties; he has lapses into idleness, and consequent spasms of repentance; he makes an ass of himself in divers ways, and he falls in love with a very nice girl. His ordeal by fire, so to speak—the discovery of the miscalculation of the strain in the Empire Building central arch—is handled quite smartly by Mr. Richards, but it leaves us sceptical. It is unlikely that the millionaire proprietor of the *Trumpet* would have committed his newspaper to the sensational publication of Valentine's discovery without much more careful examination of the matter than Mr. Richards permits to him. The possibility that the architect's figures had been corrected must have jumped to his mind. Still, even newspaper magnates have been caught tripping, and we must concede in this special instance that Mr. Mappin "forgot Goschen" once at least in his brilliant career.

"Tess Harcourt." If there had been no Wagner there might have been no "Tess Harcourt" (Hodder and Stoughton), so wide are the ripples when a great stone falls into waiting waters. Miss Napier does herself less than justice when she thrusts this conclusion upon us. She could have written quite as good a



SECOND GRANDSON OF THE NEW KING OF BAVARIA: PRINCE ALBRECHT.
Photograph by Grainger.

novel, so far as observation and the gift of composition go, if she had never heard of "The Ring." Wagner being, however, the *motif* of the love-story of Tess Harcourt and Michael, we are forced to give him priority of place, and to concede that his magic power is very happily described. The atmosphere of the opera-house on a Wagner night is well done. The trouble comes when Tess and Michael get in the way (as they do) of the Master, or when—which also happens—the Master gives pause to the telling of their tale of tangled love. Miss Napier, perhaps because both her people and her Wagner are so interesting, contrives to produce a sense of exasperation in the reader, from time to time, both by her sandwich methods and one or two small but irritating mannerisms. Why is Tess's monosyllabic name eternally on her lover's tongue? "Yes, Tess." "No Tess." "Have you ever read . . . Tess?" "You are perfectly right, Tess." The trick is not in keeping with the description of his perfect breeding.



A FUTURE KING OF BAVARIA DESCENDED FROM MARY QUEEN OF SCOTS: PRINCE LUITPOLD, THE ELDEST GRANDSON OF THE NEW KING, AND HIS BROTHER, PRINCE ALBRECHT.

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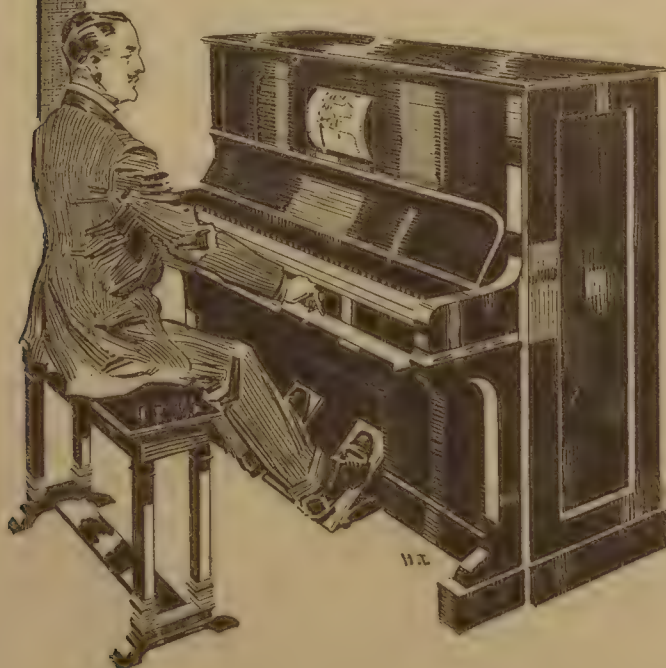
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LITERATURE.

More About King Edward.

The controversy over the true character of the late King can hardly be said to have reached a new phase with the publication of Mr. Edward Legge's "More About King Edward" (Nash). Into the merits of the dispute we decline to enter, believing that in the fulness of time truth will prevail; but it is impossible to escape a feeling of surprise that Mr. Legge should imagine his side of the question advantaged by his new book. The chief points to be supported are, we take it, these: King Edward was an able statesman and our most valuable international negotiator. He was a man of sterling ability; he was not neglectful of books, of poetry, of art. As a figure in society he was blessed with dignity, tact, and an abundant *bonhomie*. Edward the Seventh's social gifts are generally admitted. But the weightier considerations of kingship are hardly to be measured by Mr. Legge's method. Copious newspaper quotation, anecdote not always new, or always very much to the point, seem to afford but scanty premises for the conclusions the special pleader wishes us to draw. There is an inconsequent frivolity about this book that defeats the end in view. We had hoped to find a sober picture of the monarch, to see how he bore himself in his graver moments, to watch his statesmanlike actions, to hear his wise or witty sayings—in a word, to close the book with our respect for Edward VII. greatly enhanced. To our regret, we

have not done so. Mr. Legge is particularly grieved with Sir Sidney Lee's statement in the "Dictionary of National Biography" that King Edward was "no reader of books." Also, the *Times* Literary Supplement described the late King "as no very devoted student of poetry." Mr. Legge's

reply is singularly inept. "I will undertake to 'eat my hat,'" he says, "if anyone will prove that King Edward had never read the 'Idylls,' 'Enoch Arden,' the Ode on the Death of Wellington, 'The Brook,' 'The Princess,' 'Maud,' 'Crossing the Bar,' and many other Tennysonian gems. It would be a reflection on his memory and his capacity for enjoying the deathless imagery of the great poets to suppose that he had not a fair acquaintance with the poems of Goldsmith, Cowper, Thomson, Pope, Byron, Shelley, Keats, Coleridge, Burns, Moore, Macaulay, Swinburne, Mrs. Hemans, and a score besides, not forgetting Dibdin, Tom Hood, Longfellow, Kipling, Præd, and Henley." Such a passage shows us exactly where Sir Sidney Lee and Mr. Legge individually stand. A man might possess all the mild literary accomplishment here described and yet be most assuredly, in Sir Sidney's sense (the true student's sense), "no reader of books." Nor would that much affect kingly capacity. Why, we ask, this pother? If anyone has succeeded in "be-littling" King Edward, it is, we think, his too zealous advocate in this volume.

New Dulacs.

(See Illustration.)

It is seldom wise to illustrate familiar books: new pictures often kill the characters seen mentally by the imaginative reader. Fairy-stories and their kindred are the exceptions, perhaps because, being fantastic from the first, it matters not if their fantasy be accentuated; certainly because they have passed from mouth to mouth

(Continued overleaf.)



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Photographs by Topical.



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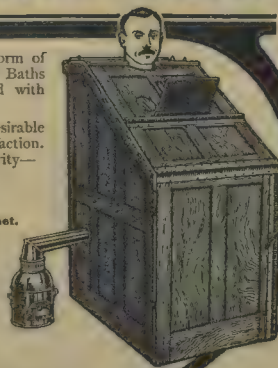
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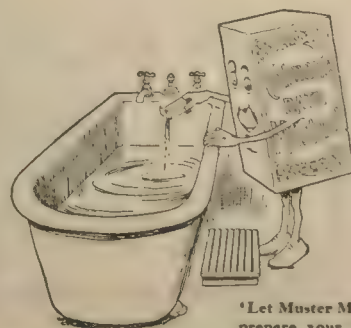
But it was only a foot-tub. The large bath-tubs of to-day are a blessing which has been brought us only within very recent years.

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(Continued.)

for generations, from country to country, so that none can say which of several forms is the true. Thus it is natural that the tales designed for those who believe in fairies and the peoples in and about Titania-land are rewritten and re-illustrated times without end. Mr. Edmund Dulac realises well enough the beauties of the field opened to

characteristics of the older: no greater recommendation is needed. The book as a whole is admirably produced.

"Soldiers and Sailors Too,"

Already well known as a spirited narrator in the fields of naval and military achievement and adventure, Mr. Edward Fraser now treats us to two more volumes of most engrossing interest in the shape of "The Soldiers Whom Wellington Led" and "The Sailors Whom Nelson Led" (both Methuen).

The curious thing is, that although Wellington and Nelson, who are here book-bracketed as commanders of the very finest soldiers and sailors whom this country has ever produced, were the most prominent men of action of their age, they only met once, and by the purest accident—in an ante-room at the Colonial Office about a month before Trafalgar. Wellington has left an account of this meeting, though it requires to be supplemented (and corrected) by a corresponding version from the hero of Copenhagen and the Nile. No two men could possibly have been more opposite in character and temperament, so it was little wonder that the Iron Duke fell into the supercilious and depreciatory vein. "I found," he wrote, "also waiting to see the Secretary of State, a gentleman whom, from his likeness to his pictures and the loss of an arm, I immediately recognised as Lord Nelson. He could not know who I was" (but why not? Was the Duke's

might have judged his little, one-armed, garrulous waiting-room companion. Both men achieved great things for their country. Yet there can be no doubt that Nelson—for all his human frailties, probably in fact in very consequence thereof—will always occupy a much larger and warmer place in the national heart than Wellington. The Iron Duke was feared and respected by the officers and men under him, but never loved; while Nelson was the darling alike of his captains and his crews, who, not once, but often, walked through hell for him. Writing to his father after Trafalgar, a bluejacket of the *Royal Sovereign*, signing himself "Sam"—that was all—thus alluded to Nelson's death: "All the men in our ship who have seen him are such soft toads. They have done nothing but blast their eyes and cry ever since he was killed. God bless you! Chaps that fought like the devil sit down and cry like a wench." But it is to be feared that not a Tommy would have shed a tear had the harsh, heartless, merciless,

(Continued overleaf.)

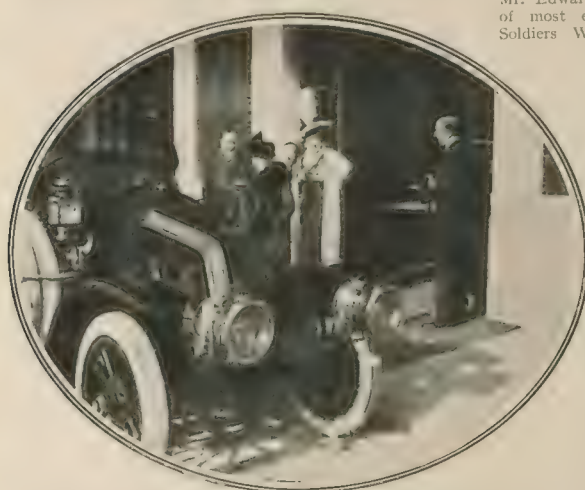


Photo. Topical.

THE ROYAL HONEYMOON COUPLE ARRIVE IN MADRID: PRINCESS ARTHUR OF CONNAUGHT, WITH THE QUEEN OF SPAIN, ENTERING A MOTOR-CAR AT THE NORTHERN RAILWAY STATION.

Prince and Princess Arthur of Connaught arrived in Madrid on November 3, and were welcomed at the Northern Station by the King and Queen of Spain (their host and hostess), Prince Alexander of Battenberg, and other royalties. The Governor of Madrid, the Marquis de Portago, was also present at the station.

him. As a revealer of fairyland, in particular, he takes high rank, and, in the past, he has convoyed many to those delectable places in the glimpses of the moon whose full glories are not always apparent to the unguided. Now we have him doing similar office; picturing "Princess Badoura: A Tale from the 'Arabian Nights'" (Hodder and Stoughton), retold excellently for the purpose by Mr. Laurence Housman, who, being of assured reputation, will forgive us for neglecting his side of a volume whose chief reason for being, it may be assumed in the light of knowledge of such affairs, are the coloured plates. For the rest, let us say at once that Mr. Dulac does not disappoint his countless admirers. His new works, frankly, and appropriately, influenced by the Chinese, and in some cases by the Indian and the Persian, have all the pleasing

nose not sufficient evidence of his identity?), "but he entered at once into conversation with me, if I can call it conversation, for it was almost all on his side, and all about himself; and with really a style so vain and silly as to surprise and almost disgust me..." But later on, the great sailor getting to know from the office-keeper who his casual acquaintance really was, "he talked like an officer and a statesman." And this but a few weeks before Trafalgar! Had the Iron Duke only been able to penetrate the veil of the future to the extent of a month, how differently he



Photo. Illus. Bureau.

A PRINCESS INSPECTING TROOPS: PRINCESS LOUISE, DUCHESS OF ARGYLL AND A GUARD OF HONOUR OF THE FIRST CAMERONIANS AT A BAZAAR-OPENING IN GLASGOW.

Princess Louise, Duchess of Argyll, accompanied by the Duke, visited Glasgow recently and opened a bazaar in St. Andrew's Hall in aid of a maternity hospital for women. Her Royal Highness was received by the Earl and Countess of Eglington and Winton. Our photograph shows her inspecting the guard of honour supplied by the 1st Cameronians.



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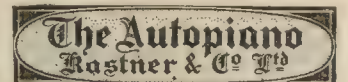
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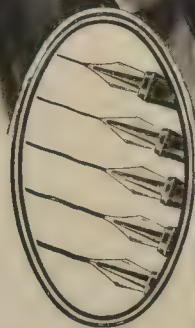
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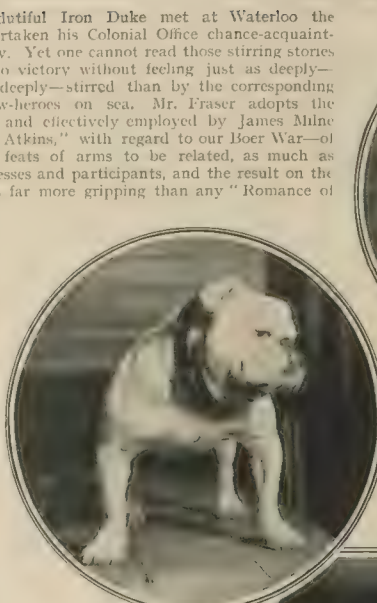
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Continued. disciplinarian, but dutiful Iron Duke met at Waterloo the fate which had overtaken his Colonial Office chance-acquaintance in Trafalgar Bay. Yet one cannot read those stirring stories of the men he led to victory without feeling just as deeply—perhaps even more deeply—stirred than by the corresponding feats of their fellow-heroes on sea. Mr. Fraser adopts the method so skilfully and effectively employed by James Milne in his "Epistles of Atkins," with regard to our Boer War—of allowing his shining feats of arms to be related, as much as possible, by eye-witnesses and participants, and the result on the mind of the reader is far more gripping than any "Romance of War" ever penned by such a master of military emotion as James Grant. Even when it is less a question of fighting than of footing it, the interest is profound; as when, for example, Mr. Fraser describes the historic march of Crawford's famous Light Division to Talavera—an affair of fifty miles in twenty-two hours. But then, the other day, did not the "London Scottish" foot it from Westminster to Brighton, a distance of 52½ miles, in 16 hours 10 minutes (including rest-halts of 3 hours 26 minutes)—an average of fifteen minutes per mile in full marching order? Yes, it would appear from this that we are not quite degenerating at the rate asserted by our military critics, or croakers, or croaker-critics—whichever phrase best suits the subject best.

From time to time Londoners with an artistic conscience are appalled by some act of vandalism committed in their city—the destruction, say, of an old historic building or the erection of a new monstrosity, or some ill-advised "improvement." There is a spasmodic outcry, and sometimes the vandals are checked: more often they go on their way rejoicing. In order to focus public opinion on such matters, and give it due weight,



THE "BEST DOG IN THE SHOW" AT THE BULLDOG SHOW: MR. SAM CRABTREE'S "WHITE MARQUIS."

"White Marquis" received the Kennel Club certificate for the best dog in the Show, and took first prizes in the Open class, the 45-lb.-and-over class, and two other classes.



WINNER OF FIRST PRIZE FOR DOGS OF 55 LB. AND OVER, AND RESERVE CHAMPIONSHIP, AT THE BULLDOG SHOW: MRS. EDGAR WATERLOW'S "CHAMPION NUTHURST LAD." In the award of the certificate for the best dog in the Show, "Champion Nuthurst Lad" was second to "White Marquis."



A PRIZE-WINNER IN THE PUPPY CLASSES AT THE BULLDOG SHOW: MRS. A. MAYOR'S "WROXHAM O'CONNOR."

Mrs. A. Mayor's "Wroxham O'Connor" took first prize in Class I. for dog puppies at the Bulldog Show. He was born on February 12, 1913, and is valued by his owner at £65.



WINNER OF THE KENNEL CLUB'S CERTIFICATE FOR THE BEST BITCH IN THE SHOW, AND TWO FIRSTS, AT THE BULLDOG SHOW: MRS. A. G. STURGEON'S "CHAMPION OAK NANA."

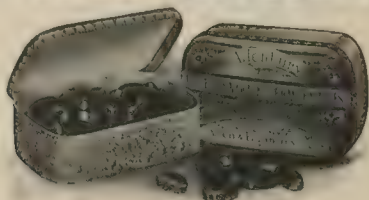
The twenty-second Championship Show of the London Bulldog Society was held on November 6 at the Horticultural Hall, Westminster. "Champion Oak Nana" is priced by her owner at £10,000.—(Photos, Sport and General.)

the London Society has been formed, with the Earl of Plymouth as President, and Sir Aston Webb as Chairman of the Council. The Secretary is Mr. Percy Lovell, and the offices are at 27, Abingdon Street, S.W. The first number of the Society's journal has recently been published.

There is an original and tasteful touch about the books published by Messrs. T. N. Foulis. An example is Mr. J. Cuthbert Hadden's "Modern Musicians," a companion to the same author's "Master Musicians." The new volume, charmingly though simply bound in blue and gold, contains brief, chatty memoirs of six composers, ten pianists, eight singers, twelve violinists or cellists, and nine conductors, all famous people in the world of modern music. The book concerns itself more with the musicians than their work. In the author's words, it consists of "some 'chapters' in intimate musical biography, written in a popular style." It is illustrated with twenty-one portraits.

Such was the welcome extended by the reading public to the first edition of "The Year-Book of Social Progress" last year, that the publishers, Messrs. Nelson and Sons, have issued a second edition. To quote the subtitle of the volume, it is "a summary of recent legislation, official reports, and voluntary effort, with regard to the welfare of the people." Such a book, carefully compiled, as this is, dealing with facts rather than opinions and theories, and avoiding everything in the nature of Party politics, is obviously of the greatest use to politicians, philanthropists, authors, and all other workers in the field of social reform. A survey of the progress of the past year is contributed by Professor W. J. Ashley, Dean of the Faculty of Commerce of the University of Birmingham. The volume will doubtless assume its place among permanent and indispensable annual works of reference.

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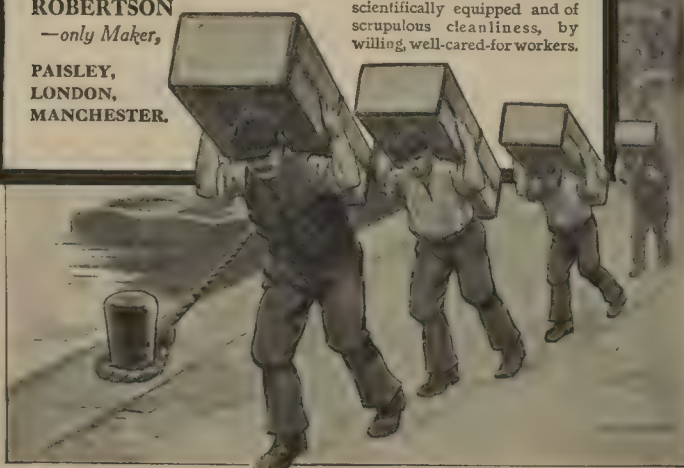
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“Did they
“**NUGGET**
your boots
this morning?”

LADIES' PAGE.

IT is interesting to learn from the newly published biography of Miss Florence Nightingale, by Sir Edward Cook, that this illustrious woman of set purpose closed her mind in her youth against the idea of marriage, in order to be free to fill a wider sphere. Such a deliberate choice is a possibility that is commonly scoffed at; Miss Nightingale herself was exposed to many repetitions of the insulting suggestion that she went to the Crimea in order to "find a husband" amongst the wounded officers. But, in fact, some years earlier—on her thirtieth birthday—she had determined, and recorded her determination in her diary, to think no more of love or marriage, but to give herself to some great work. Yet she loved a man who was suitable in social position and character, and who had proposed to her; and she argued out with herself in her diary the question of whether she could satisfy the whole of her nature if she married. Her conclusion was that her intellectual, and what she calls her "passional," nature would find perfect satisfaction in marriage with her lover; but that her "moral and active nature," which also required satisfaction, would not be contented with sharing in his life. "I could not satisfy this nature by spending my life with him in making society and arranging domestic things. . . . To put it out of my power to be able to seize the chance of forming for myself a true and rich life would seem to me like suicide." Another time, in even more emphatic terms, she registered her conviction that marriage is often worse than death in its influence upon the fate of a woman. Death may, she anticipates, be the door to greater work, but "Marriage is often an initiation into the meaning of that inexorable word Never, which does not deprive us, it is true, of what the inconsiderate call life, but which brings in reality the end of our lives and the chill of death with it!"

The decision left this great woman free for her wonderfully useful career. Not merely did she nurse the wounded in the Crimea, and save there some thousands of lives by her reorganisation of the camp hospitals, but she returned home with influence and power to do more lasting good. She really gave us our present system of trained nursing, to which, no doubt, a very large portion of the remarkable reduction that has taken place in the nation's death-rate is due; and she was continuously engaged for many years in giving wise counsel and planning reforms in the Army nursing and sanitary arrangements. Would all this have been rendered impossible if she had married the man whom she loved? In all probability it would all have become impossible. The training that fitted her for her Crimean task would then not have been gained, and the whole of the rest of her achievements, so beneficent for humanity, could never have been effected. Such was the fruit of one woman's voluntary dedication to loneliness in celibacy, for the deliberate purpose of wider work.

Queen Elizabeth, I believe, remained a spinster on a similar impersonal ground. She remained single because



A CHARMING EVENING FROCK.

The dress is of soft satin with "lamp-shade" tuile of flowered chiffon, and a swathed sash of satin the same colour as the flowers; the edging is of tiny gold bead-work.

that condition was a very powerful weapon in the statesmanship by which she preserved this realm from the grave dangers that threatened it in her day. To open a negotiation for her marriage and a share in her throne, was again and again her plan for checkmating her own and England's foes. Unfortunately, the painful effort of this self-dedication to celibacy in each case seems to have produced the same result. It made repugnant the idea of other women marrying, and seeking the personal joys of domestic life and motherhood. Queen Elizabeth, we know, resented every marriage in her Court; she would often neither see nor hear of the offenders afterwards, and many marriages were kept secret as long as possible for fear of her displeasure. Sir Edward Cook says of Miss Nightingale's attitude in similar cases: "Perhaps it was the price that she had paid for her ideal that led to what, in later years, some considered a certain hardness. When once a woman had devoted her life to nursing, Miss Nightingale seemed to regard marriage as the unpardonable sin!"

The theory that she set up to modify the situation of the devoted celibate woman would, it is to be feared, usually work out badly. She maintained that "the thing wanted to raise women (and to raise men, too) is friendships without love between men and women; and if between married men and married women, all the better." There are many references to her own friendship with Lord Herbert, the Secretary for War through whom she was sent to the Crimea; she calls the time during which it lasted her "Heaven on Earth." But how many men are capable of such a pure friendship? And how many husbands or wives could calmly endure the trespass, though strictly intellectual and moral, of an outside person on their conjugal preserves? We all instinctively measure the corn of others in our own bushel, but what might be a joy and an unmixed blessing to such people as Lord Herbert of Lea and Florence Nightingale, and willingly admitted by a woman like the noble Lady Herbert, would be an impossible position for average folk.

The hat-pin nuisance is a detail of dress that causes real anger because it involves danger to others. The woman who sued another for a scratch on the face from a hat-pin received in getting into an omnibus obtained damages that were rejoiced over by every newspaper leader-writer. The defendant pleaded that point-protections got lost, and so they do; an effective one is greatly required. But the employment of a hat-pin that only just projects sufficiently to answer its purpose is not really dangerous. The peril arises when the pins that were bought for the huge hats that are now extinct—gone like the Dodo or the roses of yesteryear—are poked projecting far through the small hats now in fashion. These long pins in small hats are almost as dangerous as loaded pistols to go about with in crowded places, and as they can be cut down for a trifling expense at any working jeweller's or at many drapers' shops, it is inexcusable for any woman to wear the long ones and imperil the eyesight or countenance of the community. FILOMENA.

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WILLS AND BEQUESTS.

THE will (dated Sept. 24, 1913) of MRS. MARIE FELICIE WOMBWELL, of 20, Bruton Street, W., who died on Sept. 20, is proved by Alfred Charles de Rothschild, the Earl of Carnarvon, and Walter A. C. Lethbridge, the value of the property being £86,326. The testatrix gives £1000 to her daughter the Countess of Carnarvon; an object of art to Lord Carnarvon, Leopold de Rothschild, Alfred de Rothschild, Lord Porchester, and Lady Evelyn L. A. Herbert; £1000 and £1000 a year to her nephew Walter A. C. Lethbridge; £100, and should she survive

Home, West Kirby; legacies to persons in his employ; and the residue to his mother for life, and then for the children of his uncle and aunt Charles Galt and Elizabeth Travis, in equal shares per capita.

The will and codicils of MR. EDWARD HOLDEN, of 42, Park Avenue, Southport, who died on Oct. 11, are proved by his widow, the value of the estate being £72,788. The testator leaves everything in trust for his wife for life or widowhood, and subject thereto his residence goes to his son Isaac; £100 each to his butler and gardener; and the residue to his four children.

The will of MR. JAMES GRAHAME STEWART, of 15, Bishopsgate Street, the Conservative Club, St. James's, and Stonewall, Edenbridge, has been proved, and the value of the estate sworn at £260,835. The testator leaves legacies to the executors, and the residue in trust for his wife and son and daughter, the share of his daughter not to exceed £35,000.

The will (dated May 17, 1912) of SIR RICHARD POWELL COOPER, Bt., of Berkhamstead, Herts, and Shenstone Court, near Lichfield, who died on July 30, is proved, and the value of the estate sworn at £519,338. The testator gives £2000 and the use of Shenstone Court, to his wife, who is already provided for; £10,000 each to

his grand-children; £2000 per annum each to his daughters Lucie Anne Foot, Mary Mabel Barker, and Edith Maud Negus; £750 a year and the use of Haddon House to his sister-in-law Margaret Ashmall; £1000 to George Ashmall; £2000 each to Marian Ashmall and Eleanor Ashmall; annuities of £100 each to Clementina Ann Collins, Isabella Fanny Beaman, and Mary M. Preston; £500 each to Samuel Rowland Timson, Charles Jesse Gilbert, Charles Timson, and Henry Harrowell;

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her husband £200 a year, to Blanche Lethbridge; a picture of flowers by Van Os to the Earl of Kilmorey; legacies to servants; and the residue in trust for Lady Carnarvon for life, and then for her children.

The will of MR. RODIE MACFEE, of Windermere House, Princes Park, and Temple Court, Liverpool, fruit-broker, who died on Sept. 23, is proved by John Travis, Frank Halford Baxter, and Joseph Greaves, the value of the property being £81,318. He gives £500 each to the executors; £1000 to Claire Travis; £2000 to Mary Jane Hodgkinson; £2000 to the charity called the League of Well-doers; £2000 to the Society for the Prevention of Cruelty to Children; £1500 to the Hospital for Women, Shaw Street; £1500 to the Infirmary for Children, Myrtle Street; £1000 to the Society for the Prevention of Cruelty to Animals; £1000 to the Liverpool Children's Country Holiday Fund; £600 to the Children's Convalescent



Photo. Topical.

A CURIOSITY OF THE MOTOR SHOW: A 12-H.P. GLADIATOR CAR IN BURNISHED ALUMINIUM.

many legacies to persons in his employ and to servants; and the residue to his son Sir Richard A. Cooper, his other son, William Francis, having had adequate provision made for him.

The following important wills have been proved—
Mr. Riley Briggs, Osgodby Hall, Hemingbrough, Yorks. £143,288
Mr. James William Wolfe, 20, Russell Square . . . £60,068
Mr. Robert Faber, 25, Jernyn Street £51,667

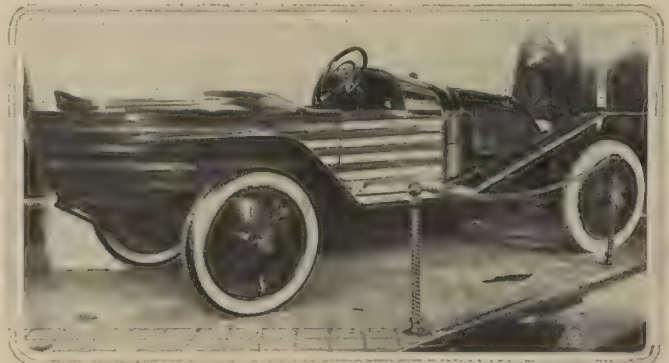


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A CURIOSITY OF THE MOTOR SHOW: THE TH. SCHNEIDER SPORTING BOAT MODEL, WITH BOAT-LIKE BODY AND A GRAND PRIX ENGINE.

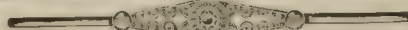
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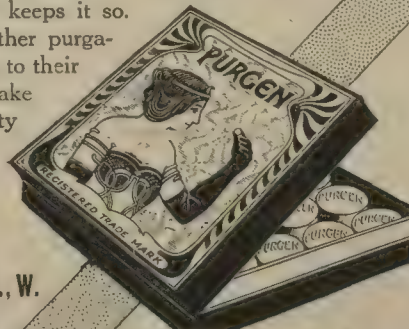
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"No matter whether a woman be young or old, or what her condition of health may be, I firmly believe that in this treatment she has an infallible method for developing and beautifying her bust." Thus speaks no less an authority than Dr. Colonnay, of the Faculty of Medicine, Paris, regarding the remarkable method of natural bust development first used in this country by Mlle. Marguerite Merlain, who, some time ago, was so thin and emaciated as to appear almost cadaverous. Her cheeks were horribly sunken, her neck, shoulders and chest showed scraggy outlines of the bones, and her bust was absolutely flat and undeveloped. In startling contrast with her former self, Mlle. Merlain is now the proud possessor of face and neck with full and softly rounded contour, her bust has been developed six inches until it is perfectly firm and of exactly the right proportions, and her entire form has the symmetry and youthful grace of outline which excites the admiration and envy of every woman with an angular, masculine figure. A business and undeveloped woman always appears utterly lacking in the most essential attribute of feminine physical attractiveness, without which distinguishing feature she appears to be incomplete. But at last there has been discovered a means whereby any woman can quickly and easily obtain a superb and beautiful bust.



Best of all, every woman has at hand, in the strict privacy of her own home, facilities for obtaining the same results which Mlle. Merlain and several of her friends have found so simple and easy of accomplishment. There are no prescriptions to have filled, no apparatus or appliance to buy, no time-wasting exercises, massage or similar worthless advertised methods to use. In short, Mlle. Merlain has nothing whatever to sell you, and all you need do is to send for the book she has just published. By sending the coupon below, as evidence that you are a reader of The Illustrated London News, you can obtain one of these books absolutely free of cost, for arrangements have just been made to distribute 1000 regular copies as a special advertising and introductory offer. At present the books are not for sale, but you can obtain one in exchange for the attached coupon, with the understanding that you will recommend the method to others after you find it entirely satisfactory yourself, and also write Mlle. Merlain a confidential letter testifying to what the method has done for you. Send no money for the book, for it is entirely free, but, if convenient, two penny stamps may be enclosed for postage. There is no agreement to sign, and sending for the book places you under no obligation whatever.

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THE CHRONICLE OF THE CAR

AND NOTES ABOUT THE OLYMPIA MOTOR SHOW

The Lessons of the Show.

When, last week, I set out to write about the Olympia Motor Show, I endeavoured briefly to make the point that, despite outside appearances, and *pace* what is said by people who really ought to know better, there is no such thing as standing still in the matter of automobile design. When I wrote that, I necessarily had not had the opportunity which has since been presented of making a fairly full inspection of the exhibits at the Show. That I was right is amply borne out by what is to be seen at Kensington, where are gathered together almost all the cars of which we have ever heard, and a great many besides whose names are strange to us. I do not think I am going beyond the facts when I say that the Show which closes to-day presents more of progress in design and detail than any for the past four years. Certainly, there is more of change—or, I would rather say, development—to be chronicled than there has been since the Daimler Company startled the automobile world by its sudden adoption of the sleeve-valve motor. In what way, it will be asked, has this development manifested itself? Is there anything revolutionary in the general trend of things? Well, I think there is, and, with permission, I propose to set down briefly the reasons for my belief.

Firstly, I believe that the conventional method of operating the change-speed gear by direct mechanical means is doomed. That is a sweeping statement to make, I am quite aware, and it requires justification before it can be accepted by the critical reader. In explanation, let me take the case of the new Cadillac as an example. By this time it is well enough known that this car embodies in its design a double set of bevels in the

either as a standard fitting or an "extra." The lesson is obvious.

Further Points of Development. The coming of the electric-lighting dynamo and the self-starter has exercised more effect on design than is apparent to the casual observer. I recollect that, when

modified and developed in order that these devices, the starter and the dynamo, may fit into place as integral parts of the car. One of the most notable cases in point is the new Lancia chassis, in which the starter and dynamo, together with all their wiring and controls, are so built into the chassis that the ordinary observer would never detect their presence unless it were pointed out to him that they were there. All this kind of thing means alteration and development, which at once redeems the car from any charge of stagnation that may be levelled against it.

Again, take the case of the new Daimler, which I described briefly last week when dealing with its makers' exhibit. Here we find a reversion to the practice of former years, albeit in a much improved form, which, paradoxical as it may seem, I regard as being an advance. I refer to the placing of the gear-box on the rear axle in such a way that it is a floating, instead of a fixed, member. When that practice was in vogue years ago, there were difficulties in the way of its success which have since been smoothed away. Now the gear-box can be placed where the new Daimler has it with practically no addition to the unsprung weight, and with no difficulty whatever as to operation or control. I am not committing myself to prophecy in this, but it would not in the least surprise me to find that in a year or two the Daimler lead has been extensively followed. Particularly am I inclined to this view because of the excellent adaptability of the position to the magnetic system of gear-changing to which I have already made reference.

To revert for a moment to the matter of the self-starter and its effect on design. There is quite a remarkable

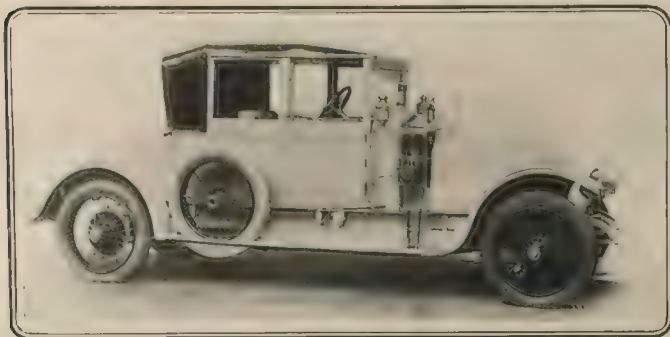


MOTURING IN THE KENILWORTH COUNTRY: A 12-H.P. ROVER CAR AT BLACKDOWN MILL, BETWEEN KENILWORTH AND LEAMINGTON.

the self-starter was in its infancy, I was told by more than one manufacturer that the device would never become popular in this country, because it could not be adapted

I have already made reference.

To revert for a moment to the matter of the self-starter and its effect on design. There is quite a remarkable



THE FOURTH CAR BY THE SAME MAKERS SUPPLIED TO A LIVERPOOL MOTORIST: A 30-36-H.P. SIX-CYLINDER SIDDELEY-DEASY COUPÉ.

This car has just been bought by Mr. E. R. Paton, of Liverpool. In 1910 he purchased a 14-h.p. Siddeley-Deasy, and was so pleased with it that in the following year he purchased an 18-h.p. car of the same make, and last year another 18-h.p. of the 1912 model.



BY THE FIRM WHICH WON THE GRAND PRIX AND MANY OTHER INTERNATIONAL CONTESTS: A PEUGEOT SHOWN AT OLYMPIA.

Peugeot cars have won during the last year the Grand Prix of the A.C.F., the Grand Prix de la Sarthe, the Grand Prix of America, the Coupe de l'Auto, and many other contests. Their exhibits range from the 6-h.p. single-cylinder car, complete for £170, to the luxurious 40-50-h.p.

live axle, so that, in combination with the ordinary three-speed gear-box, there are no fewer than six alternative gear-ratios at the disposition of the driver. There is nothing extraordinary in this by itself, since the principle of the two sets of bevels is not by any means new. The novelty, however, consists in the fact that the changes between one set of bevels and the other are operated magnetically—all you have to do is to push over a contact-switch, depress the clutch-pedal, and, presto! the change is made. I happen to know that the Cadillac people have had this device under test for a very considerable time, and that not the slightest trouble has been experienced. That the car so equipped recently won the Dewar Cup for the most meritorious performance of the year under R.A.C. observation is earnest enough of the practicability of the magnetic change-speed gear. I am not on the inside of the future Cadillac policy, but I am content to be written down a false prophet if the Cadillac of 1915 does not show us the principle applied to the gear-box. So far as other manufacturers are concerned, they may not be in haste to follow the American lead, but they must inevitably follow eventually if they intend to keep abreast of progress, as they do. We have only to look at the history of the last two years for earnest that the lead must be followed. In 1911 this same car, the Cadillac, was shown at Olympia equipped with an electric self-starter. Now every other car in the Show is listed with an electric engine-starter,



BIBENDUM AS A STAND ATTENDANT: THE MICHELIN TYRE EXHIBIT AT THE PARIS SALON.

to existing cars without great difficulty—it would mean an alteration in design to fit it properly. Well, that is exactly what has happened in many cases—the design has been

instance of this displayed in the case of the Sheffield-Simplex car—which, by the way, many regard as being quite the best-designed car in the Show—in which the starter is built up in the place usually occupied by the fly-wheel. The weights have been so adjusted that the dynamo-generator takes the place of the fly-wheel entirely, and thus becomes an actual part of the design itself. But I have said enough to point the moral I have in mind, which is that change and evolution are still as much the order of the day as they were a decade ago. Nothing stands still for a day—not even the design of the motor-car.

More Notable Things at the Show.

In a Show so representative and all-embracing as that which has now run its period at Olympia, it is obviously impossible during the first day or two to see and appreciate all that is worth while, and since I wrote last week many things have occurred to me to which I omitted reference then. It is, therefore, my purpose, to endeavour briefly to set right those sins of omission which I had perforce to commit.

To Amend an Error.

In touching upon the merits of the Rochet-Schneider car, I said that it was not exhibited at the Show. This was an error, though not of my fault. I had been informed that the firm had been unable to secure space, but at the

(Continued overleaf.)



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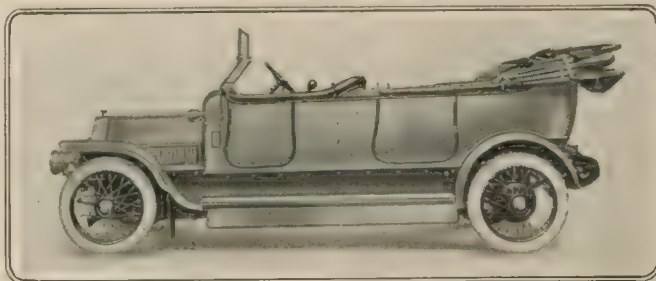
very eleventh hour they were able, by the defection of another concern which failed to take up its space, to take over a small stand under the south gallery which affords room for the exhibition of a single chassis.

A New Car of Much Merit.

A car that makes its first bow to the British public is the Sizaire-Berwick, which is exhibited by Messrs. F. W. Berwick and Co., of Berkeley Street, W. It was shown at the recent Paris Salon, where it created a very favourable impression on the critics. It is a car that I like very much. In spite of its name, there is not much about the design—save, possibly, in the case of the motor—which is reminiscent of Sizaire practice as we have been accustomed to see it in the design of the well-known Sizaire-Naudin car. It is just a vehicle constructed along the lines of convention, with nothing very original or startling in the way of individual features, but it bears the stamp of unmistakable merit in its every line. It depends upon the beautiful accuracy of its fitting and the clean finish of its details for its place in the show. There has manifestly been put into this car all the conscience of a craftsman who takes a pride in his work, and the result is seen in a chassis which is second to none in the whole show for those qualities of design and construction which go to make the perfect car as we appreciate it within our present limitations of knowledge.

It is not a cheap car, needless to say, but one which has been produced with a view to catering for the undoubted demand which exists for a moderate-powered car which is equal in all its essentials to those high-powered, beautifully refined vehicles which stand at the head of the industry. If my judgment goes for anything, the makers of the Sizaire-Berwick have succeeded admirably in their

for the purpose of providing himself with some sort of safeguard against wind and weather. In this regard he cannot do better than betake himself to the stand of Messrs. Auster, Ltd., of 133, Long Acre, for there he will find every conceivable pattern of screen and fitting, including the Auster patent extending back-shield, for the protection of the passengers in the rear seats of an open car. Moreover, he need not go beyond Austers' for his hood and its fittings—he can make his whole protective selection here, and leave the rest to the firm. If he do that, he will certainly not go astray.



A VERY ATTRACTIVE CAR: A 28-H.P. HUMMER—1914 MODEL.

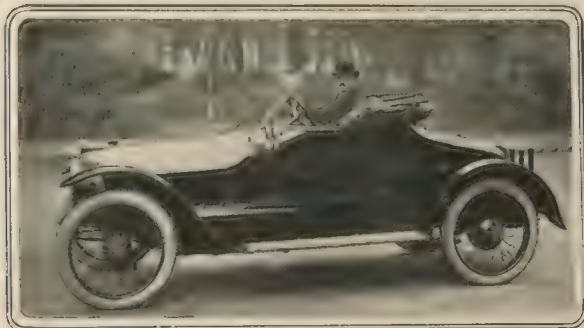
self-imposed task, for they have of a certainty produced a car which, if it runs as well as it looks, must be adjudged to stand right at the head of its class. When the press of Show-work is over, I hope to give this car an extended trial on the road, when I shall be able to say whether it comes up to expectations or not, though I have no manner of doubt as to that.

Auster Screens.

Time was when the motorist who fitted up his car with a wind-screen was regarded by his fellows as being of an effeminate stock, but nowadays the one who deliberately omitted to furnish his car with so essential a fitting would assuredly be thought wanting in the elements of common-sense. Therefore, the purchaser of a new car at the Show must needs look round

Lorraine-Dietrich A car that is well worth seeing is the Lorraine-Dietrich, for which Messrs. Charles Jarrott and Letts are the sole concessionaires in this country. They are showing at Olympia a 14-18-h.p. polished chassis, which appears to be substantially the same as when it was shown last year, though I understand that certain minor improvements have been made which all tend to greater efficiency; a 20-30-h.p. car, with boat-shaped body by Kellner, of Paris; an 18-20-h.p. torpedo touring-car; and an 18-20-h.p. limousine-landaulette. Of these, the 20-30-h.p. car is an entirely new model.

It has a four-cylinder motor, with bore and stroke of 95 and 160 mm. respectively, pump circulation of the cooling water, leather cone-clutch, four-speed gate-operated gearbox, and bevel drive to the rear axle. Rudge-Whitworth



WITH THE COMPANY'S NEW BRITISH MANAGING-DIRECTOR AT THE WHEEL: THE NEW 20-30-H.P. AUSTRO-DAIMLER.

The new 20-30-h.p. Austro-Daimler was designed by Herr Porsche. Mr. Francis M. Luther, who is seen at the wheel, was recently appointed Managing-Director of the Austro-Daimler Motor Company for Great Britain.



FITTED WITH A VAN DEN PLAS SIX-SEATER LIMOUSINE-LANDAULETTE BODY: A 25-H.P. FOUR-CYLINDER DELAUNAY-BELLEVEILLE (OPEN).

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demonstrated. This record for speed establishes the overwhelming all-round superiority of the Argyll—a superiority that cannot be challenged.

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Complete Car with Argyll de Luxe Streamline Coachwork (only one quality) fully equipped for the road	£575

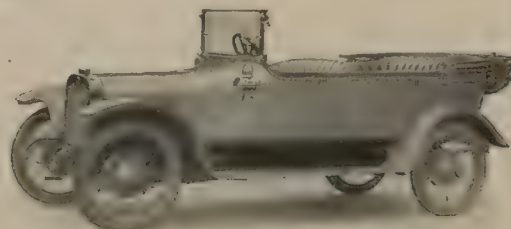
12/18 h.p. Poppet Valve Chassis	£280
Complete Car with full equipment ready for the road	£375
25/50 h.p. Single Sleeve Valve Engine Chassis with 880 x 120 Dunlop Detachable Wire Wheels and Dunlop Grooved Tyres	£590
Complete Car, fully equipped for the road	£750

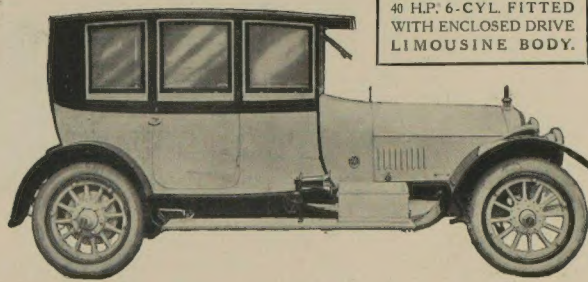
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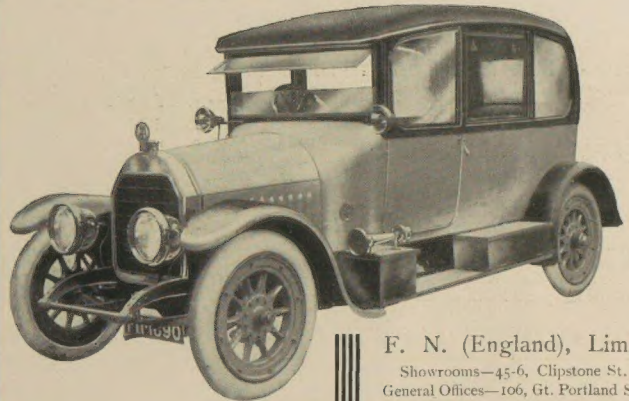
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<p>12 h.p. R.A.C. Rating, 15.8 h.p. Tax £4 4s. Four-cylinder Engine, 80 mm. bore, 120 mm. stroke. Complete with Four-Seater Torpedo Body, Taper Bonnet, "One-man" Hood, Adjustable Screen, Hoister, and Dynamo Electric Lighting Set, with 5 lamps. Detachable Wheels and 1 Spare with 815 x 105 mm. tyres.</p> <p>15-20 R.A.C. Rating, 15.8 h.p. Tax £4 4s. Four-cylinder Engine, 80 mm. bore, 130 mm. stroke. Chassis Price £350, with tyres. Complete with side entrance Stream line Torpedo Body, Taper Bonnet, "One-man" Hood, Adjustable Screen, Hoister, and Dynamo Electric Lighting Set, with 5 lamps. Detachable Wheels and 1 Spare with 815 x 105 mm. tyres.</p> <p>20-30 h.p. R.A.C. rating, 20.1 h.p. Tax £6 6s. Four-cylinder Engine, 90 mm. bore, 140 mm. stroke. Chassis with Shock Absorbers; 5 Detachable Wheels and Tyres ... £425</p>	<p>20-40 h.p. R.A.C. rating, 23.8 h.p. Brake h.p. 43. Tax £6 6s. Six-cylinder Engine, 80 mm. bore, 120 mm. stroke. Chassis with Shock Absorbers; 5 Detachable Wheels and Tyres ... £565</p> <p>25-50 h.p. R.A.C. rating, 25.6 h.p. Brake h.p. 53. Tax £6 6s. Four-cylinder Engine 101.5 mm. bore, 140 mm. stroke. Chassis with Shock Absorbers, 5 Detachable Wheels and Tyres ... £515</p>	<p>£410 With Two-seated Eody, £400</p> <p>£460 With Two-seated Eody, £450</p>
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wire wheels are fitted. This new De Dietrich model is listed at a chassis price, without tyres, of £545. It is a well-looking car, and worthily sustains the high reputation of this famous mark.

Maythorn's Carriage Work.

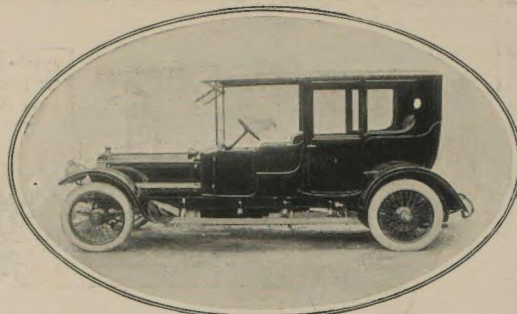
One always expects to find something good on the stand of Messrs. Maythorn, the well-known carriage-builders of Biggleswade, and this year is certainly no exception to the general rule. Three cars are shown, the first of these being a 20-30-h.p. F.I.A.T., on which is mounted a very fine three quarter landaulette body, painted

landaulette, painted blue, and upholstered in drab cloth with lattice lace; and a torpedo touring-car, painted in white and black, and upholstered in green leather. Needless to say, all three are extremely handsome carriages.

The R.M.C. "Underslung" Car.

Messrs. Seabrook Brothers are showing types of the R.M.C. car, the main feature of which is that the frame is underslung—that is, it is carried below the suspension-springs instead of above them, as is usually the case. This method of suspension enables the car to be built much lower than ordinarily, and, for another thing, lowers the centre of gravity, and thus makes it less easily turned over than cars of a higher-built type.

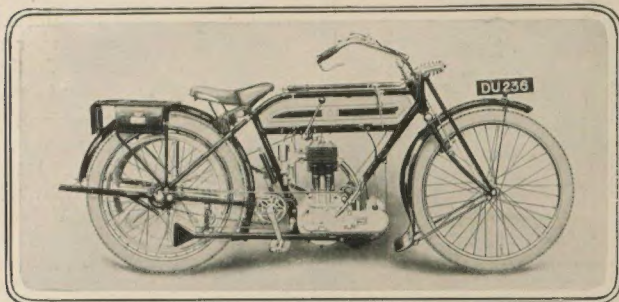
The models shown include a five-seater with full equipment, including Rushmore dynamo lighting set, selling complete at £285; a two-seater, with like equipment, at £10 less; a three-seater, with electric self-starter, Rushmore dynamo, and full equipment, listed at £335; a two-seater "Sporting Model," with like equipment to the last-named, and priced at £350; and a "Sport-



BUILT FOR THE QUEEN: HER MAJESTY'S NEW "SPECIAL DAIMLER" CAR, WITH BODY FITTED BY MESSRS. HOOPER AND CO., LTD.

This interesting car is to be seen at Olympia on Stand No. 76. It is fitted with Continental "Oversize" tyres.

it is an excellent set, and, should his choice fall upon it, he will by no means do wrong. It is at once simple, easy to keep in order, and quite reliable. This firm is also showing a very complete range of lamps suitable for use with the dynamo set, including the well-known Autoclipse type, in which is embodied a device for damping the light when meeting traffic. In addition, there is shown a most



AN ATTRACTIVE SOLO OR SIDE-CAR MOUNT: THE NEW 4-H.P. TRIUMPH MOTOR-CYCLE, WITH THREE-SPEED GEAR AND CLUTCH CONTROL.

green and upholstered in fancy cloth. The interior fittings are neat and tasteful to a degree—quite in Maythorn's best style. Then there is a 45-50-h.p. Mercedes, with torpedo touring-body, painted in ivory-white, with blue leather upholstery. This, again, is a very fine specimen of coachwork. The exhibit finishes with a 35-h.p. Lancia limousine, in royal-blue, with upholstery of grey silk brocade. This is a regally luxurious car, fitted inside with every possible contrivance for securing the comfort and convenience of the passengers, even to an electric fan. This is one of the most notable conceptions in the carriage-building section of the Show. Certainly the motorist who goes to Maythorn for his car-body may assure himself that he is getting the best work possible, in combination with real artistry of design.

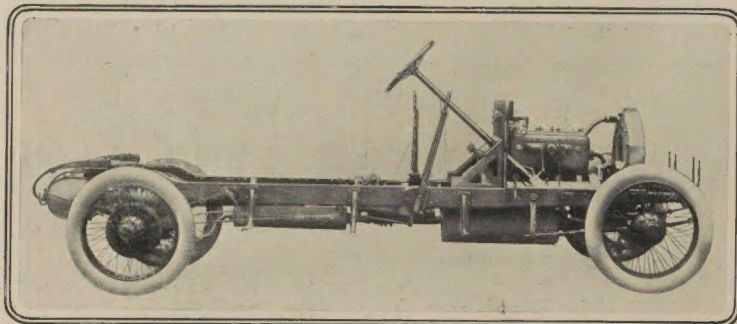
More Barker Bodies.

Messrs. Barker and Co. have made a name for themselves as specialists in bodies for the Rolls-Royce, so it is fitting that their exhibit should be confined to a display of these well-known cars, fitted with bodies by the exhibitors. There is a double cabriolet, painted in grey, with black and white lines, and upholstered in drab cloth; a limousine-

ing" four-seater, sold at £360. This is a really attractive exhibit which should receive attention from the intending purchaser of a car falling within this price class.

Brown Bros., Ltd.

So many electric-lighting sets are being shown that the visitor who may have tentatively decided to fit his car with electric light may well find himself bewildered by the multiplicity of types offered to him at the Show. At Messrs. Brown Brothers' stand he will see the "Brolt" system, and he may take it from me that



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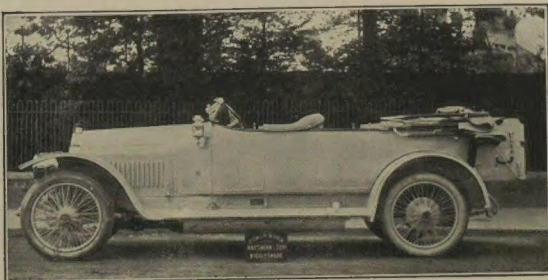
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CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

R G HEALEY (Leatherhead).—Try the "Two-Move Chess Problem," by B G Laws, to be obtained from J M Brown, 15, Elmwood Lane, Leeds. Will send your problem on a diagram.

TIDMARSH (Vernon, B.C.).—Solution correct, as usual. We trust the combined wisdom of the Old Lady and her go-ahead daughters may be equally successful in solving their little problem.

J GREEN (Boulogne).—We cannot recall a similar problem, but it does not follow that no predecessor exists.

H F SEYMOUR (Huddersfield).—It is already published, and can probably be obtained through a bookseller.

S P J (Scarborough).—It is very good of you to be so appreciative.

R S M WILLIAMS.—Please submit your problem on another diagram. The one in hand has got rubbed through the post. 1. Q to K 5th will not solve No. 3623.

CORRECT SOLUTION OF PROBLEM No. 3618 by G B Singh (Calcutta); of No. 3620 from H A Sellar (Denver, U.S.A.), J W Beatty (Toronto), R Tilmash (Vernon, B.C.), and J Murray (Quebec); of No. 3621 from A Kenworthy (Hastings), Captain Challice (Great Yarmouth), J W Beatty, and F G Wise; of No. 3622 from F R Pickering (Forest Hill), Corporal Flanagan (Malta), F Pataki (Budapest), J Verrall (Redmell), N Bauer (Moscow), A Kenworthy, and C Barretto (Madrid); of No. 3623 from W Dittell Jassens (Apeldoorn), J Gamble (Lorne), W E Price (Ruabon), F R Pickering, O Lloyd Jenkins, J O Bowhill, F W Young (Shaftesbury) and F Glanville (Wyeombe).

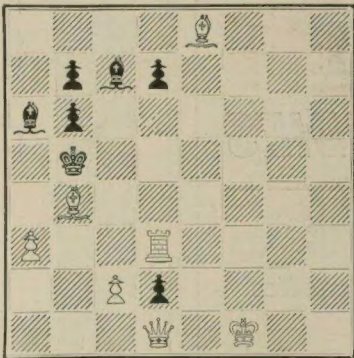
CORRECT SOLUTIONS OF PROBLEM No. 3624 received from R Worters (Canterbury), H Grasset Baldwin (Kensington), G Stillingfleet Johnson (Cobham), J Willcock (Shrewsbury), Rev. J Christie (Redditch), J Fowler, J Green (Boulogne), W H Silk (Birmingham), H S Brandreth (Weybridge), W H Taylor (Westcliff-on-Sea), F J Overton (Sutton Coldfield), L Schlu (Vienna), J C Stackhouse (Torquay), J Cohn (Berlin), Mark Dawson (Horsforth), H F Deakin (Fulwood), R G Healey (Leatherhead), G Bakker (Rotterdam), W Lillie (Marple), J Deering (Cahara), A W Hamilton Gell (Canterbury), J C Gemmell (Campbeltown), M G Osborn (Bournemouth), T T G (Cambridge), W Best (Dorchester), W Liftshutz (Lambeth), F Glanville, F Smart, F Hancock, W Dittell Jassens, E J Gibbs, Mrs. Lawlor (Hollywood), J Isaacson (Liverpool), and F Smeck.

SOLUTION OF PROBLEM No. 3623.—By A. M. SPARKS.

WHITE. BLACK.
1. B to K Kt and Any move
2. R, P, or Q mates accordingly.

PROBLEM No. 3626.—By J. PAUL TAYLOR.

BLACK.



WHITE.

White to play, and mate in two moves.

"OLD ITALIAN LACE."

(See Illustrations in our Ladies' Supplement.)

IT all came about, Signora Ricci tells us, the wonderful evolution of lace, because Italian ladies took to wearing washable underlinen, and had to have it suitably decorated. The sumptuary laws of the fifteenth century, which weighed every silver button and measured the silk for each buttonhole, make no mention of lace. Lucrezia Borgia herself does not seem to have possessed a thread of it; and only towards the middle of the sixteenth century does its use become regulated by law. So it was certainly not an art contemporary with embroidery, and Signora Ricci, in her book, "Old Italian Lace" (Heinemann), insists that it did not come, like the older craft, from the East, but was born in that very proud, queenly city of Venice where only fifty years later it reached such a

magnificent maturity. In spite of the stately part it has played in human interest, flinging the final decorative note over death and marriage, veiling the chalice and draping the altar, lace is an art "dignified by no acknowledged literature." Its records and its designs occur at random, though coming frequently from the hands of real artists. Indeed, it is the artists who are the true historians; they have set down—how inimitably!—not only the jewels and brocades, but the actual stitches with which fabrics were hemmed and fashioned. Thus at many a page of this superbly illustrated work it is Paul Veronese and Titian who can tell us more of lace than any archaeological record. The first volume of Signora Ricci's work deals with needlework lace. She shows it by several pleasantly written essays, and through a magnificent series of photographs from actual examples, taking its course from the first pale phantom which appears in a Gozzoli fresco, a mere bead-work between seams; becoming transparent in the drawn-thread-work; richly interesting in the *reticello*, when the worker began to cut the linen away in definite spaces; and achieving its supreme note in *punto in aria*—"stitch in air"—the needle at last following superbly the pencil of Renaissance artists over ornament instinct with pagan grace and mediæval romance. It is a gorgeous progression which the author invites amateur and connoisseur alike to witness. The second volume treats of bobbin-made lace in Italy; the provincial dialect, as it were, of the classic expression of the needlework lace. It may be seen in the best period of *punto in aria*, adorning it with those adorable little edgings, which look as if fairy scissors had cut the filmy vandykes in some thread woven of the dawn. Genoa and Milan rival Venice at this less personal but still beautiful art. And Hals and Rubens may be accounted its pictorial historians. Its achievements are bountifully displayed in the perfect photographs. Nothing is more interesting in this Italian study than the glimpse of the French spirit which owed its chance to Colbert, Louis the Fourteenth's great Minister. The fragile grace of Alençon breaking through the stately dignity of Venice is written in the curious and most elegant language of lace. "Old Italian Lace" must certainly become "acknowledged literature" of the art.

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